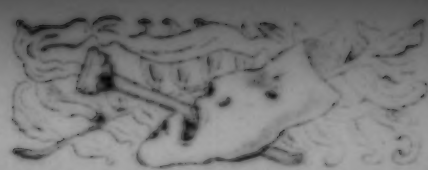


THE NEW YORK



DRAMATIC MIRROR

VOL. XXVII, No. 684.

NEW YORK: SATURDAY, FEBRUARY 6, 1892.

PRICE TEN CENTS.



MARGUERITE FEALY.

AT THE THEATRES.

Grand, Cleopatra.

From a scenic standpoint, Fanny Davenport's Cleopatra is entirely satisfactory. The tempo, which is limited in Bernhardt's version of the play, is, without doubt, one of the most realistic stage effects ever seen in this city. The costuming, grouping, and minor details are picturesque and extremely effective.

Fanny Davenport is seen to better advantage in other roles. Her conception of Cleopatra is not that of the Queen of the Nile as she is generally represented.

Melbourne McDowell made a handsome Antony. His acting was painstaking.

Union Square, O'Dowd's Neighbors.

On Monday night O'Dowd's Neighbors, one of the most popular farce comedies on the road has been opened for a two weeks engagement at this house.

The piece is well known in this city, having been seen here a number of times.

Mark Murphy, supported by a strong company, was warmly welcomed by an enthusiastic audience that filled the theatre to its doors.

The play will undoubtedly do a large business at the Union Square.

Jacobs, The Fast Mail.

Realism is the demand of the day, and The Fast Mail supplies this demand fully. It is, in addition, interesting and cleverly constructed.

The company is composed of competent people, and acted the startling scenes naturally.

The large audience was enthusiastic. It is a foregone conclusion that the box-office will prosper during the engagement.

Nicks, A Bunch of Keys.

A Bunch of Keys is one of the first of Charles Hoyt's farce comedies, but not one of his best. It is amusing—and that is all.

The present company is not particularly bright or clever, with the exception of Ada Botner, who, as Teddy Keys, seemed to please the large audience immensely.

Windsor, Natural Gas.

The first appearance on the East Side of Natural Gas attracted a crowded house at the Windsor on Monday night. The piece evoked roars of laughter and rounds of applause.

H. V. Donnelly as Christopher Bluff, Edward Girard as W. O'Rourke, George P. Murphy as N. E. Howell, and Kitty Karsale as Jimsey, made all the fun.

May Howard, who is a favorite on the Bowery, was greeted rapturously.

People's, Mr. Barnes.

The annual visit of Mr. Barnes of New York to the People's Theatre attracted a large audience on Monday night.

May Wheeler, who plays Marina Paoli, was well received. Both Sheridan Block as Count Danello and Emma Field as Enid were effective. The rest of the cast was satisfactory.

At Other Houses.

The Last of the Hogans is among the first in theatrical men now offered to the public.

The Lost Paradise at Proctor's shows no abatement of success.

The Lion Tamer has struck the nail of popular approval on the head. Laughter rules at the Broadway.

Squire Kate presents the Lyceum favorites in an entirely new line of characters. Sitsner facing Georgia Cay can give up Herbert Keley and a to-tune at each performance amid the opened-eyed admiration of large audiences. A new piece, from the French, is in rehearsal.

For Money at the Star has been enlivened by the introduction of a sea song, "Heave Ho," which Commodore Crane sings in the second act.

Time does not stale nor custom wither the infinite variety of The New City Directory at the Bijou.

Nanon continues at the Casino to the refrain of a prosperous chunk at the box-office.

A Straight Tip does not lack auditors at the New Park.

The Junior Partner continues to please at Herrmann's.

This is the last fortnight of Miss Helyett at the Standard.

Jim the Penman's career has pleased the public at Palmer's. On Wednesday evening Sydney Granly's The Broken Seal, which is an adaptation of The Village Priest, will be produced for the first time here.

Blue Jeans shows no signs of wear at the Fourteenth Street Theatre.

Koster and Bial's is once more affected by the gilded youth of the town. Carmenita disports up on the stage each evening.

Maggie Cline, Frank McNish, and others almost as amusing, make a capital bill at Tony Pastor's this week.

MME. DILIGENTI'S MATINEE.

Madame Marazzi-Diligenti, the Italian actress, who came to this country a few months ago, has not yet appeared in New York. In order to introduce her to the metropolitan public, A. M. Palmer has generously placed Palmer's Theatre at Madame Diligenti's disposal for a testimonial performance, on the afternoon of Thursday, Feb. 25.

Madame Diligenti will appear in selections from two of the characters in which she has won distinction abroad, playing them in English. Minnie Madden Fiske has volunteered to play an act from In Spite of All, emerging from private life on this occasion for the purpose of assisting a sister artist. Madame Tavarly, the celebrated opera singer,

Cyril Scott, by the kind permission of Charles Frohman, and Vincent Sternoyd have been among the first to volunteer.

Madame Mowleska and Charles Frohman, hearing of the prospective performance, have already bought boxes for this testimonial. Madame Diligenti is a charming woman, and she has made many friends during her sojourn among us. Curiosity to see an artist whose European reputation is all in her favor will doubtless fill the house.

THE WIDE, WIDE WORLD.

The Wide, Wide World, a melodrama by Alexander McLean, was successfully produced at the Opera House in Port Jervis on last Friday evening.

The title role is not a misnomer, as the scenes are laid in England, Paris and New York. Although the plot revolves on the time-worn forgery perpetrated by a good young man under the influence of liquor, it is developed in a remarkably strong and original manner. The hero escapes from penal servitude, reforms, and becomes a wealthy man in New York. His long-lost daughter is about to be abducted by the villain whose plans are foiled by a detective. The scene of the abduction is in front of the Little Church Around the Corner, where services are being held, and is very beautiful and effective.

In the prologue of the play a fine view of Paris by night is given.

Helen Blythe, who is starring in this piece, made a pronounced success in the dual role of a mother and her daughter. The star is supported by a strong company, including Mason Mitchell, J. F. Brien, M. W. Raleigh, E. C. Mackay, Al Harris, Gustave York, Pauline Davidson, Eva Barrett, Josie Sisson, and Marion Townsend.

NEW POLICY AT HERRMANN'S.

Beginning May 1, a new policy will be inaugurated at Herrmann's Theatre.

Instead of allowing stock companies to occupy the stage for months at a time, the management will book high-class combinations for limited engagements.

W. H. Morton, who has been the able manager since Mr. Herrmann undertook to direct the fortunes of this house, will continue to act in that capacity.

THE ENSIGN.

Frank H. Wilson, the correspondent of The Mirror at Tren on, N. J., writes:

The Ensign, that promises to take a strong hold on public favor, received its initial production here Jan. 30. William Haworth, its author, and Manager Jacob Litt came on to see it safely launched. They, as well as the company, had the pleasure of finding a magnificent house, which grew in enthusiasm as the stirring incidents of the play developed.

The scenes on the man-of-war were greatly admired, and will add considerably in making the play a great "go." The plot is purely American, and combines patriotism, love-making, and comedy in nicely-balanced proportions.

Between the second and third acts, while the stage was being set to show the gun deck of the man-of-war, one of the pulley ropes broke, and the heavy scenery fell with a crash, doing considerable damage to the company's property.

JANE COMING BACK.

Jane left New York in the height of its success. Its prosperity out of town has been remarkable. In Philadelphia it made such a hit that its time was extended by buying out another attraction, and it remains there until Saturday night.

Next week Jane will be at the Park Theatre, Brooklyn. A week from next Monday it will open at the Standard for a run, succeeding Miss Helyett, the business of which in this city has not been large.

FRED. PAULDING PROSPERING.

Frederick Paulding sends word to The Mirror that, in the face of the worst theatrical season in years, The Struggle of Life is more than holding its own.

In many places it has done the best business of the season. At Minneapolis, last week, people were turned away at every performance.

The Struggle of Life will play a long season. In many cities it will play return engagements. The season is booked solid, and Mr. Paulding is now booking for next season.

HERRMANN VICTORIOUS.

Professor Herrmann states without any badinage or fear of contradiction that he is in possession of and is sole owner of U and I.

George W. Lederer's assertion, last week, that he, Lederer, is the owner of U and I, is stamped by Herrmann as false, and the stamping is given weight to by the law, as denoted by the Superior Court of California.

Professor Herrmann gives warning, through The Mirror, that he will hold responsible all managers that permit any other company than the one headed by John T. Kelly, under the direction of Jack Barnitt, to appear at their theatres.

MARGUERITE FEALY.

Marguerite Fealy, whose portrait occupies our first page, is a young and charming actress. Her talents have been displayed recently as Dora Vane in Harbor Lights. She has been a member of the profession for a little more than eight years, and in that time has won praise for her conscientious acting as well as for her intelligent conception of the various roles assigned her. Miss Fealy is highly educated and accomplished. She has received an offer to star next season, which it is likely she will accept.

MR. GERRY'S MESSAGE.

TO THE THEATRE MANAGERS OF THIS CITY.

NEW YORK, Jan. 25, 1912.

Harrison Gray Fiske, Esq.

Businesses of reputable theatres in this city ask for some amendment of the Penal Code which, at the present time, forbids the exhibition of children under the age of sixteen years. I beg that you, as their representative, will consider and present to them the following statement and views of this Society over which I have the honor to preside. It is years ago, and before the passage of the existing law, children of all ages were exhibited in every dive and den in the cities of this State in song and dance by their overactive and impetuous parents. Every night these unhappy little people were compelled to go through with their childish and frivolous performances, simply to make money for those parents and at the expense of their morals, health and life. Night after night after being kept awake when they should have been abed and asleep, they were obliged to return in all weathers to their miserable homes only to endure the same strain on the next evening. The legitimate drama had no need of them. Proficiency in song and dance meant lucrative engagements in the theatre where the audiences were largely composed of disreputable persons. A great majority of the boys became thieves, and too many of the girls were led astray. The press was loud in its denunciation of the evil as a plague-spot on a civilized community and a slander on a respectable profession. And the result was the passage of the Act now the law of the State.

Then arose the so-called Juvenile Opera and Juvenile Ballet troupes. The first embodied juvenile song, the second, juvenile dance. The law was enforced to the letter by our Society, but it was powerless to prevent the evil beyond the boundaries of this State. Four several cases occurred where such troupes were recruited in this city from the ranks of the poor, who were beguiled by specious promises of theatrical agents, and often by a cash payment in advance. The children were taken on the road out West, where the treasurer absconded with the funds, and the unhappy girls landed in the brothels. More than one heartbroken mother applied for redress to the Society, which was powerless to undo the evil. But it was too late. The children were numbered with the lost.

Under the present statute this Society has never interfered with the employment of a child under the age of sixteen in a reputable play in a reputable theatre where the health or morals of the child were not affected. Only on song and dance has the line been drawn by the Society.

First—Such exhibitions are physically injurious to the children. They deprive them of their natural rest, and subject them to unnecessary physical efforts, which engender disease. Thus, a child of tender years is forced to sing and dance at night, half-clad in scant theatrical costumes, in a theatre where the draughts are so keen that the exertion of the performance constantly overheats the system, so as to render the exposure still more dangerous. Encores frequently compel additional exertions, until at the close of the performance, tired and worn out, the child goes from the theatre through the cold and wet of the streets, to gain the little salary of the theatre, and the exhausted system perishes. In the recent Bluebird, for example, some seven little children, between five and nine years old, living in Brooklyn, were repeatedly followed from the theatre, through rain and storm, to their residences, some three miles distant, and on the other side of the East River. They did not reach their homes until half an hour after midnight, and were then so tired that they could not sleep in the cars, and this occurred night after night in succession while the play was produced.

Next, the children lose their education. Their minds are never in a fit condition to study, for when not actually performing they are absorbed with their stage business, which to them is far more palatable. And they are learning to return for the loss of their education. Singing in public at an early age almost invariably strains and cracks the vocal chords, and in many cases what with care might in time have proved to be a fine voice has been prematurely wrecked and destroyed.

Do not misunderstand me. The distinctive point made by the Society is that neither the song and dance, nor either, are essential to the proper education of a child in the legitimate theatrical profession; that both entail physical exhaustion which is injurious to its future welfare; that the profession does not need such help; and that the only market for them eventually is the dive and the concert hall, where their lives usually end in ruin.

Case after case on the records of the Society proves this assertion. This is a mere matter of opinion. An effort was made to overturn this law in 1900, the first and only attempt. Mr. Augustin Daly wrote the Society then as follows: "My own experience of over twelve years as manager of a theatre in New York City has satisfied me that except in cases where the presence of a child is absolutely necessary as a component part of the play, and with which the law at present does not necessarily interfere, the use of young children is of no practical benefit, but rather a disadvantage. For instance, in the play of Cinderella at School, now performing at my own theatre, never three young girls are represented by young ladies instead of children, and I believe the piece is thereby made more interesting and more effective, as the nightly favor of crowded houses proves. Similar experiments with children have resulted differently."

This letter was supplemented by the following one from the late lamented Lester Kilduff: "In answer to your inquiry as to my opinion of employing children on the stage, I entirely agree with Mr. Daly that it is needless and hurtful except when a character represented by a child is a component part of a play and indispensable to the plot or story." And as to the law, Messrs. Abner and Schaeffer, then managers of Booth's and the Park Theatres in New York, and the Park Theatre in London, wrote: "The action of the Society in influencing the passage of the present law commands our hearty approbation. We do not discover that the absence of very young children from the stage of our different theatres has been in any way detrimental to our interests, nor do we think that any first-class theatre would be materially injured by allowing them to take part in any entertainment."

I do not for a moment suppose that the reputable gentlemen whom you represent knowingly contemplate the sanction of any such state of affairs as history has shown will inevitably result from opening the doors to juvenile song and dance on the stage. There is little serious to be gained by running to-day in this city with not a child in any one of them. The use of children in the legitimate drama is very limited, and even in the brilliant La Cigale I do not believe that the omission of the dance by some of the children has at all affected the receipts. To restore song and dance even in a reputable theatre simply means the revival of the old evil which existed fifteen years ago. This Society cannot directly or indirectly consent or assent to any amendment of the law to that effect.

It is suggested, however, and with some plausibility, that there should be some amendment of the law restricting the employment of children in theatrical exhibitions to make it more explicit in terms. The Society has carefully considered this matter, and will not oppose the passage of a bill in the form enclosed. This, while not interfering with the legitimate drama in reputable theatres, will still prevent such exhibitions in places of evil resort. But if the only restriction should be as to health or morals being impaired, it would be almost impossible to prove a case in any reputable theatre, as the officers might easily be denied access to both the child and stage, and the question would be one purely a matter of theoretical opinion involving long and protracted litigation, which is also useless and undesirable.

But I sincerely trust that those whom you represent will not insist upon any such issue. Gentlemen of their social standing, experience and intelligence, surely do not desire to fill up the dives and concert saloons with the unfortunate little people whom they may temporarily employ in their own reputable theatres, but who, when discarded by them, must resort for a living to the only market open for their attractions with the prospect of rapid disease, a speedy death, and an early grave.

I have the honor to remain,
With great respect,
ELBRIDGE T. GERRY, President, &c.

The *Lancet* is doing good service in its Sanitary Commission on the Ventilation of Theatres.

SHE COULDN'T MARRY THREE.

Miss Lillian Kennedy in her latest success, *She Couldn't Marry Three*, has just finished a short tour through Kentucky and Tennessee where she had the satisfaction of playing with but two exceptions to the largest business of the season in all the places visited by her. This is a record of which she may well feel proud considering the financial condition of the South at present. She has certainly a great hold on the public, and is one of the best paying stars on the road.

NEW YORK THEATRES.

PALMER'S THEATRE.

Broadway and 34th Street.

Evenings at 8. Matinee Saturday at 2.

Drama in five acts, by Sydney Grundy, Esq., entitled

THE BROKEN SEAL.

Entirely new scenery and effects and a remarkable cast.

UNION SQUARE THEATRE.

Saturday matinee at 2.

MARK MURPHY

IN O'DOWD'S NEIGHBORS.

Matinees, Wednesday and Saturday.

LYCEUM THEATRE.

4th Avenue and 22d Street.

DANIEL FROHMAN, Manager.

EVERY EVENING.

Matinees Thursday and Saturday.

SQUIRE KATE

A new play by ROBERT BUCHANAN.

STAR THEATRE.

Broadway and 14th Street.

W. H. CRANE

and his company, under the direction of Mr. Joseph Brooks, in the comic play entitled

FOR MONEY

Every evening at 8. Saturday matinee at 2.

Seats secured four weeks in advance.

HARRIGAN'S THEATRE.

Thirtieth Street and Sixth Avenue.

M. W. HANLEY, Manager.

EDWARD HARRIGAN in his new local play,

THE LAST OF THE HOGANS.

Dave Braham and his popular orchestra.

Matinee Wednesday and Saturday.

BIJOU THEATRE.

Broadway near 10th Street.

Nights at 8. Matinee Wednesday and Saturday.

20th top performance at this theatre.

RUSSELL'S COMEDIANS.

NEW CITY DIRECTORY

UP TO DATE.

Seats on sale two weeks in advance.

BROADWAY THEATRE.

Corner 2d Street.

Manager, FRANK W. SANGER.

Every evening at 8. Saturday matinee at 2.

FRANCIS WILSON,

and company in

THE LION TAMER

GRAND OPERA HOUSE.

Reserve Seats—Orchestra Circle and Balcony—50c.

Wednesday and Saturday Matinee.

FANNY DAVENPORT

in Sardou's CLEOPATRA.

Next week—MEN AND WOMEN.

H. R. JACOBS' THEATRE.

Corner 2d Street and 3d Avenue.

Matinees.

MONDAY, THURSDAY and SATURDAY.

Next week—LOST IN NEW YORK.

CASINO.

Broadway and 14th Street.

Evenings at 8. Matinee Saturday at 2.

Elaborate revival of

NANON.

Cast includes Marie Tenpest, Drew Donaldson, Eva Davenport, Grace Golden, Sylvia Thorne, Edwin Stevens, Ferdinand Schuetz, Max Figman, J. Mass, Fred Solomon.

Admission 50 cents.

PROCTOR'S THEATRE.

22d Street West of 6th Avenue.

Proctor and Turner, Proprietors and Managers.

CHARLES FROHMAN'S COMPANY.

in Henry C. DeWille's Drama.

THE LOST PARADISE.

Matinees Wednesday and Saturday.

Special prices, and children half-price.

10th performance souvenirs, Feb. 25.

KOSTER & BIAL'S.

23d Street.

Matinees Monday, Wednesday, Saturday.

CARMENITA

THE SPANISH STUDENTS.

The New Burlesque.

JOAN OF ARC.

VAUDEVILLE, SPECIALTIES, NOVELTIES.

NOTE—Carmenita appears every evening except Sunday at the Theatre, 23d Street and 1st Avenue.

TONY PASTOR'S THEATRE.

14th Street.

MAGGIE CLINE.

LYDIA YEAMANS.

FRANK McNISH.

Sam Dearn, Basco and Roberts, Werns Brothers, and Sisters Coyne.

Matinees Tuesday and Friday.

NEW SONG AND QUARTET

"MY CHILDHOOD'S HAPPY HOME."

Beautiful words, and the music strikingly suits the spirit and sentiment of the words. The quartet is a musical gem. To professionals 10 cent stamps. Address P. H. STAUFFER, Londonville, O.

H. PRICE WEBBER, Manager Boston Comedy Co. No. 10, tenth season. Organized May 21, 1875. Address 201 Washington Street, Boston, Mass., or Niagara, N.Y.

NOTICE!

THE undersigned, having been appointed Receiver of the partnership affairs of Harry B. Clifford and Mark Murphy, owning and producing the operatic comedy, **O'DOWD'S NEIGHBORS,**

desires to notify the managers of opera houses, and the profession generally, that the production will be continued under my sole management, and all business communications should be addressed to me to receive proper attention. The remainder of the season of 1891-92 is booked solid. There is no open time until next season.

Permanent address,
Temple Court, New York.

FRED. H. WHIPPLE.

TOUR OF CYNTHIA'S LOVERS.

The tour of Cynthia's Lovers will begin on Feb. 15 at Stamford, Conn., said Daniel Finn, the business manager of the company to a Mirror reporter.

We lay stress on the fact that, as announced in THE MIRROR, the play is by Charles Barnard, author of The County Fair and The Country Circus.

A well-balanced company, rather than a top-heavy one, will act the play, which is a transcript from New England as it is, or rather as it was fifty years ago.

There will be special scenery and elaborate costumes, and a most original and amusing mechanical contrivance will be introduced.

Douglas Atherton, Rachel Booth, Charles Dade, and other well known actors will have parts fitted to their personality.

We expect great things, but will not blow in advance, trusting to the public to put the seal of its approval on the production. I will add, however, that Mr. Barnard considers Cynthia's Lovers to be the best play he has written.

THE FIRE IN COLUMBUS.

The Metropolitan Opera House, at Columbus, O., was completely destroyed by fire at 8 A. M., on Tuesday last, the 20th inst. The loss is over \$25,000.

The owner, Mr. Isaac Eberly, has not fully decided to rebuild the Opera House, but it is probable that if Dickson and Talbott will take a long lease, it will be rebuilt. Dickson and Talbott lose \$5,000 improvements on the house, besides the profits on the remainder of the season. Among the attractions booked for an early appearance were Modjeska, Margaret Mather, De Wolf Hopper, and the Kendalls.

The house was built by Theodore Comstock in 1867, and was at that time the finest house in the West. It was remodeled in 1888, by Mr. Eberly, at an expense of \$40,000. Messrs. Dickson and Talbott went there from Indianapolis.

Messrs. Dickson and Talbott traveled from Indianapolis to Columbus on Thursday, and after a conference with Isaac Eberly the latter agreed to build a new Opera House on the site of the Metropolitan. It will be modeled after the Alvin Theatre in Pittsburg, and will be a credit to the city and to the builder. The house will be ready for opening the middle of next August, and Messrs. Dickson and Talbott promise the strongest line of attractions they can possibly get next season. M. Elstrick and Sons will be the architects.

THE DARK SIDE.

The Sackett Comedy company disbanded at Kokomo, Ind., on the 20th inst. All of the members of the company left for Chicago.

One of the Finest is reported to have stranded near Lancaster, O.

Nunn's Minstrels stranded at West Point, Miss., last week.

One of Cleveland's Minstrel organizations is reported to have disbanded at Fremont, Neb., on the 23d ult. A number of the men are at Omaha without funds.

The Mrs. Scott-Siddons company, under the management of Harry St. Maur, stranded in Troy on Saturday last, after a trying four weeks' season. The members of the company managed to reach New York. From three to four weeks' salary is due them. Mr. St. Maur claims that he has not a dollar. Mrs. Siddons says that she will reorganize and resume with a dramatization of "The House on the Marsh."

On Jan. 16, Our German Ward company closed season at Joplin, Mo. For the last eight weeks business had been poor, and Manager E. E. Basye decided to close. All salaries were paid, and three weeks' notice given to the company.

JAMES ANTONIO, manager of the Grand Opera House, Bay City, Mich., has accepted the management of a hotel in St. Louis. A. E. Davidson, of Detroit, has been appointed manager of the Opera House.

Marie Hubert Frohman is a very pretty woman and an accomplished actress whose naturalness is apparent from the beginning to the end.—Evening Star, Philadelphia, Pa.

GOSSIP OF THE TOWN.

On the first night of the June engagement at the Lee Avenue Academy, in Brooklyn, a mishap occurred that marred the performance, and that was entirely due to the blundering stupidity of the prompter. Elaine Ellison forgot her lines, and was forced to stand for several minutes looking appealingly about her. Finally she walked over to the wings where the prompter rustled through the leaves of his book, found the place and gave the actress the required words. The audience applauded, but it was entirely in sympathy with Miss Ellison, and meant no praise for the ten-minutes-behind time prompter.

FRANK E. M. NISH has given two weeks' notice to quit the Birds of a Feather company. He will leave the company on Jan. 7.

The first and last acts of Aunt Bridget's Baby have been rewritten with a view to enhancing the piece. The new version will probably be heard this week at the Brooklyn Amphion.

DOUGLAS MORTON, of the Wilbur Opera company, is suffering from a sore throat, and has entirely lost her voice. Her physician says that absolute rest for a month is the only remedy for her ailment.

JENNIE GOLDTHWAITE, who is now playing in The Gad, has signed with Stuart Robson for three years.

MERRI OSBORN, who was run over while crossing the Delaware Railroad tracks at Cohoes, several weeks ago, has fully recovered, and has rejoined The Niobe company.

The New Merchants Opera House at Corsicana, Texas, was opened on the 21st ult. by The Two Sisters company. The stage is 50x7 feet. There are six large dressing-rooms fitted up with marble-top wash-stands, gas, hot and cold water, and all conveniences. John R. Minor, who designed and erected the building, is manager.

W. C. WARMINGTON, manager of Skipped by the Light of the Moon, claims to have been "faked" out of \$1,500 in a variety theatre in Hot Springs. Mr. Warmington had \$1,500 returned to him.

L. J. CARTER, the author and owner of The Fast Mail, was banqueted by the members of the company at the Westminster Hotel, Scranton, Pa., after the evening performance Jan. 23d. Manager J. B. Hogan, of The Fast Mail company, presided, and a most enjoyable evening was passed.

LUTHER LEE POWER is a young comedian who has lately arrived here from England. He is the grandson of Tyrone Power, the great Irish comedian, who was unfortunately drowned in the steamship President in '41. Mr. Power is now looking for an engagement. His brother, Tyrone Power, is in Augustin Daly's company.

T. A. SWEENEY, recently manager of O'Dowd's Neighbors, has been engaged as advance representative of Cynthia's Lovers.

MESTAYER'S NEW TOURISTS company, presenting Our Grab Bag, has been out only a week, but it claims to be carrying the banner. W. A. Mestayer, Frank David, Theresa Vaughn, Jennie Eddy, and other bright performers make up the cast. Miller and Connolly are the managers, and a scintillating advertisement of the Bag and its contents appears in our advertising columns.

MICHAEL JORDAN, the strong character actor, joined the Master and Man company at Buffalo on Monday to replace Dominick Murray in the part of Humpty Logan.

ALEXANDER SALLIMET, with an accident in Lancaster, Pa., last week, by the fall of an elevator. He was but slightly injured.

RICHARD MANSFIELD has not enforced his proposed abandonment of fence posters. The dead walls of Brooklyn glow this week with his name in several colors, styles, and sizes.

The first appearance of Aubrey Boucicault, under the management of Arthur Rehan, will occur in March, at the Globe Theatre Boston. From there he goes to the Chestnut Street Theatre, Philadelphia. He begins an engagement next season in New York city, in one of the leading theatres. Negotiations are pending looking to the engagement of his mother, Agnes Robertson Boucicault, in the production of The Squireen.

LILLIAN ROWLEY, who has been starting in The American Girl, is seriously ill with pneumonia in Philadelphia. Consequently she has abandoned her tour.

ROBERT HILLIARD will leave the cast of Blue Jeans in a fortnight.

ACROSS THE POLOMA, the war play by Pitou and Alfriend, will be produced at the Fourteenth Street Theatre about the middle of March. The scenery is being painted by Benson Sherwood.

MARIE HUBERT FROHMAN will open the new Opera House at Tyrone, Pa., on Feb. 5. She will present The Witch.

CONTRACTS have been signed by which Nellie McHenry, in A Night at the Circus, will open the Bowdoin Square Theatre, Boston, in a few weeks. James T. Powers, in A Straight Tip, will be the next attraction there. William Barry, in a new play, was to have opened the house, but the play is not completed.

CHARLES FROHMAN is ill.

Last week's MIRROR said that Aubrey Boucicault would make his debut as a star in a theatre in which Aubrey's father had appeared. Amberg should have read Aubrey.

A new piece called The Synagogue was produced at the Coates Opera House on the evening of Jan. 27. The play, which was written by Mary Palmer Reese and Mary H. Ford, deals with Western land speculations and contains some humorous dialogue and effective situations.

The tenth annual benefit of the Massachusetts Association of Theatrical Mechanics at the Hollis Street Theatre, Boston, was a big success. The performance began at noon and lasted until late in the afternoon. There were volunteers from all the organizations playing the Hub that week, while a number of performers from out-of-town lent their services.

LOUIA POKER, of the Ethel Ellsler company, called at the MIRROR office last week, to say that some money has been contributed by the members of that company for Mrs. Bankson, of Pittsburg, who recently made her wants known in these columns. If Mrs. Bankson will forward her address we will communicate it to the Ethel Ellsler company.

DAISY AND HUBERT ZULIN, sister and brother, are a bright, clever young couple. They made their first appearance four years ago on the variety stage in specialty performance. They "went on" at Tony Pastor's. When The High Roller was presented at the Boston, last Summer, they were in the cast, and Daisy will be remembered as one of the four pretty girls that danced in the Electric quartette. The Zulins are now making individual hits in Aunt Bridget's Baby.

HARRY CORSON, of the Katie Putnam company, is recovering from a severe attack of fever. He will rejoin his company soon.

MR. DIXON, of the Limited Mail company, has just recovered from a severe illness. Charles E. Huntington replaced temporarily Mr. Dixon in the part of Zeke Hatfield. Mr. Huntington is the assistant manager of the company.

FRANK CROFTON will supersede Nanton at the Casino on Feb. 15.

THERE was a benefit for the Five A's at the Broadway, on Sunday night, which was well attended.

In January, 1892, Judge Dittenhoefer obtained an order directing Loe Fuller to serve an amended complaint in her suit for libel against Harrison Grey Fiske, specifying in detail the particular portions of the articles which she claimed to be libellous or defamatory. After numerous extensions of the time within which to comply with this order the plaintiff's attorney apparently abandoned the suit. Recently her new attorney, Isaac Falk, applied to Judge Patterson, of the Supreme Court, for an order to open the default and permit her now to serve an amended complaint. Judge Dittenhoefer opposed the motion, and Judge Patterson denied the application, last Wednesday. That ends the case. The plaintiff's original case was based on articles that appeared in these columns, charging her with pirating the play of Captain in London.

YON YONSON is duplicating its success made in the Northwest and California. It will be seen at the Grand Opera House, Brooklyn, next week.

ELSIE LESLIE

The brilliant young artist in Mark Twain's PRINCE AND PAUPER.

Admission 25 cents. G. W. LANCH, Manager.

MANSFIELD.

Look at Mansfield's. Please send me a box of Dr. Warren's Wild Cherry and Sarsaparilla Troches with the next express and oblige. Yours truly, RICHARD MANSFIELD, Garden Theatre, Madison Square Garden, New York.

Wm. H. Crane.

New York, Jan. 11, 1892. Gentlemen, I had your Troches very beneficial to a tired throat and a positive relief for a slight hoarseness caused by continuous vocal effort. Am much pleased that they have been brought to my attention. Very truly yours, WM. H. CRANE. Dr. Warren's Wild Cherry and Sarsaparilla Troches for sale by all druggists. American Medicine Co., Manchester, N. H.

JOHN D. GILBERT, Comedian.

Has been exchanging GILBERT for GILBERT. Hams are now being cured with gold instead of sugar, and he has had his frame gilded under the direction of Dr. Elmer Lee, Palmer House, Chicago. Having received over one hundred hypodermic injections, he is as full of holes as a theatrical copyright, and will hold alcoholic beverage with about the same tenacity. He is now at his coal-oil station, 27 Sedwick Street, Chicago, where he may be chartered, together with his auriferous deposits. P. S. "Tis not the coat that makes the man." Is a proverb very old, And also true 'Tis not the coat, But the chloride of gold.

WARNING--TO MANAGERS OF THEATRES.

Any manager allowing the opera called *Lelek* to be performed at his theatre will be used for an incantation and damages. The owner thereof has not allowed and will not allow its production other than under personal management. HENRY SCHWITZ, Attorney for Owner, 27 Broadway, New York.

BENEFIT ATHLETIC CLUB.

GOOD ATTRACTION WANTED.

This month's comic opera preferred. Address at once, T. J. BISHOP, Huntsville, Ala.

LILLIAN ROWLEY

in THE AMERICAN GIRL. H. Gratton Donnelly's masterpiece. Written especially for her. Season closed on account of illness. Will reorganize after September, 1892.

Miss GRACE GOLDEN

New York Casino. At Liberty May 1.

Gertrude Conkling

With Hands Across the Sea.

May Loranger

Leads Labadie Combination. Season that is.

RIPANS TABULES Regularly used by the most distinguished physicians in the world. The best general family medicine known. For Rheumatism, Gout, Gravel, Dropsy, Indigestion, Headache, Neuritis, Neuralgia, Stomachic, Nervous, Bilious, Catarrh, etc. Sold by all druggists. Price 25 cents. Prepared by Dr. J. C. Bittner & Co., Toledo, O.

Complexion Preserved. DR. HERRA'S VIOLA CREAM Freckles, Pimples, Liver, Bile, Blackheads, Sunburn, Etc.

G. C. BITTNER & CO., TOLEDO, O. DION BOUCICAULT'S PLAYS For sale on royalty. Apply to MISS MARRURY, 21 W. 4th St., New York.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR

ADVERTISEMENTS

There is no charge for advertising in this paper, but the advertiser is expected to pay for the space occupied by his advertisement.

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amendment only, as will combine the spirit of the present law with such reasonable modifications as the circumstances warrant. Such an amendment Judge DITTENHOFER has drafted and the managers' committee, after consulting Assemblyman STEIN, will report to the managers' meeting this (Tuesday) afternoon. It substantially embodies all the points covered by the original amendment drawn by Judge DITTENHOFER at our request. The managers will doubtless adopt it and it will be substituted to-morrow for the STEIN amendment, now in the custody of the Committee on Codes of the legislature.

The attempt of several persons, whose propensity for making mischief is too evidently greater than their stock of everyday common sense, to disorganize the proceedings of the managers last Friday was a flat failure, since the meeting was called for a specific purpose—which was accomplished—and there was positively nothing to "oppose."

The thanks of managers and the profession are due to Judge DITTENHOFER for his disinterested efforts on behalf of their truest interests, to the energetic young journalist, Mr. FORD, for the earnest and valuable assistance he has unselfishly rendered to THE MIRROR and to the cause, and to Assemblyman STEIN, for the alacrity and sympathy he has shown in taking up the weapons in defence of the rights of theatrical people.

Everybody that has taken an active and a sincere part in furthering this important movement is to be congratulated on the progress made and the close proximity of the goal of final success.

A BIG IDEA

WITH the example of prospective success for the amendment to the law respecting children on the stage before them, the friends and advocates of the Theatre Managers' Association have reason to feel encouraged.

Of course, it will be a vast undertaking, and equally, of course, it will necessitate a deal of agitation. But we are as sure that it is feasible as we are certain that it is desirable.

Just now we stand on the threshold of the big idea. It will take time for managers to realize its vast scope and the enormous benefits it holds forth to the entire theatrical business. With realization, however, will come the determination to change the suggestion from an idea to an actuality.

THE SEASON'S LESSONS

THE lessons of the season will bring no betterment to the profession unless they be taken to heart.

Scores of companies have gone to the wall, unprecedented depression exists in most of the one-night stands; hundreds of actors are idle through the collapse of organizations with which they started out as members at the beginning of the season.

And yet we are told by financiers that there is a glut of money in all the great centres of the country. Banks and investors find it difficult to place loans. Our exports have been unprecedentedly large. The farmers are prosperous, the wage-earners find employment plentiful.

There are good reasons for this disparity between general business and theatrical business. THE MIRROR has pointed out several of them. Nearly a year ago we predicted the baneful results of the variety farce craze. We have iterated and reiterated the evils of overbooking in one-night stands. We have protested against the encouragement given to impecunious adventurers who as "managers" take professionals on the road only to desert them and their just debts at the first pinch.

These are a few of the things that are responsible for the fact that there is something rotten in the state of Denmark. And these are a few of the things which real managers and real actors will do well to seriously consider with a view to improving their own prospects.

CHAIRMAN.—Last Spring it was reported that Frederick A. Chapman, who had been advance agent of the Mary Howe Concert company, had committed suicide. He was in Rio Janeiro at the time with a theatrical combination. He returned to Boston a few days ago, and was greatly surprised to learn the particulars of his own death.

PERSONAL

COQUELIN.—Coquelin will play Thermidor in London next Summer.

SULLIVAN.—It is reported that Sir Arthur Sullivan is writing the music for a comic libretto by Sydney Grundy.

WILSON.—Francis Wilson will spend his vacation in Japan this year, it is said, and will bring back carved cabinets, curios, and bric-a-brac for his New Rochelle residence.

CROSMAN.—If a suitable play can be found, Henrietta Crossman will star next season. The starring bee has not been buzzing in Miss Crossman's bonnet, or rather toque, for any length of time. She has received a capital offer from the inevitable prominent manager, and that has started the insect a-buzzing.

SAVAGE.—John P. Savage will retire from the Oh, What a Night company at Wheeling, W. Va., on Saturday.

ARNOLD.—Charles Arnold has been successful in his London revival of Hans the Boatman. The English press speak unanimously in praise of his efforts.

INGERSOLL.—A sensible rainy-day reform dress has been designed by Mrs. Evelyn Ingersoll, who was at one time Evelyn Shaw of Modjeska's company.

ELLISER.—Effie Elliser will open the new Grand Opera House at Marquette, Mich., on Feb. 8. This is the second new theatre that Miss Elliser has opened this season.

CONWAY.—Since the close of the Cinderella company's season Mamie Conway has been seriously ill at her home in New York. She is now convalescent.

O'LEARY.—Miriam O'Leary, the charming young actress of the Boston Museum, was married, last week, to Dr. David C. Collins, a rising physician of Boston. Miss O'Leary is a favorite with Boston theatregoers, and will not retire from the stage at present.

MAYO.—Frank Mayo's beautiful daughter, Eleanor Mayo, possesses a fine voice and has given evidence of dramatic ability. She has no desire or ambition, however, to go on the stage.

DILIGENT.—Madame Marazzi-Diligent's matinee at Palmer's Theatre will be given sometime in February. She will have the assistance of a number of well-known players.

HANLEY.—Manager Mart Hanley, of Harrigan's Theatre, is exceedingly popular with the dramatic reporters of the daily press. He always has a smile and an item for each of them.

BURROUGHS.—Marie Burroughs has bought a homestead site on Belvidere Island, which is distant twenty minutes from San Francisco. She will build a pretty house there immediately. Her villa will command a perfect view of the Golden Gate out into the Pacific Ocean.

CIEMENT.—Laura Clement is singing a ballad, "Star of My Heart," in the last act of Miss Helgett at the Standard. She gains a rapturous encore every night.

SINN.—Colonel William E. Sinn, of the Brooklyn Park Theatre, is universally liked by press representatives for the courteous and generous treatment which he accords to the great army of pen wielders that besiege his theatre each Monday night.

CLARGES.—Verner Clarges, of Robert Mantell's company, who takes a great interest in the subject of uncomfortable and dirty dressing-rooms, writes to THE MIRROR that he has at last found a model theatre. It is the Lyceum at New London. The auditorium is charming, the stage is clean as a whistle, the stage hands understand their business and are polite, the dressing-rooms are particularly neat and very comfortable, and there is an excellent orchestra. Mr. Clarges adds that he doesn't know the manager.

POMPE.—Wilton Lackaye has been engaged for Sadie Martinot's Pompadour. Four plays are in the market with Louis XV.'s famous mistress as the central figure. But James O'Neill was the first actor to introduce her to the American boards. She appears prominently in his new romantic melodrama, which was given a successful trial production out of town last Autumn, and which will be produced elaborately next Spring. Mr. O'Neill thinks that this play will duplicate Monte Cristo's phenomenal career.

CRANKS.—"Good Lord! What do they want?" says Edgar Strakosch, speaking of the Wagnerite critics' sneers at the French-Italian season. "We have given them an extraordinary large repertoire, we have presented every European singer of contemporary fame, we have cast the operas as they have never been cast before in New York, London, Paris, and St. Petersburg. And yet they grumble and pick flaws. Those fellows will object to the he, verily choir when they get to Paradise."

PETERS.—Maude Peters, who has made a success with Frederick Paulding this season in The Struggle of Life, has been offered a leading part in Bartley Campbell's Bulls and Bears, which will be produced next season.

VEAMANS.—Emily Veamans, who has been ill for some time, is slowly recovering. Her mother, Mrs. Annie Veamans, who has been absent from the cast of The Last of the Hugans in attendance upon her daughter, was enabled to resume her part on Thursday night.

WILDE.—Oscar Wilde has written a play which has been accepted by George Alexander.

SCHRODE.—William Schrode, who is with the Hanlons' Superba company, is pronounced to be that rara avis—a funny clown.

DELSARTE.—Mlle. Marie Geraldine Delsarte will deliver a lecture at the Berkeley Lyceum on Thursday under the auspices of the American Academy of the Dramatic Arts.

SHIELDS.—D. L. Shields has resigned the general agency of W. S. Cleveland's Minstrels.

MYERS.—Conway Myers, of the late firm of Berger, Leath and Myers, of the Mozart Academy, at Richmond, Va., has come into a snug legacy from an aunt who died recently in that city. He is said to have leased the Broad Street Opera House, in Richmond, and purposes to conduct it as a popular price house.

LITT.—Manager Jacob Litt went to Washington, last Saturday, where he will remain for a week. He will then visit Milwaukee and Chicago.

EDDY.—J. T. Eddy will be the musical and dramatic editor of the Syracuse Evening News, which will begin publication this month.

COFFIN.—Honorable O. F. Coffin, president of the Insurance Company that is building the new Opera House at Middletown, Conn., was in New York last week for the purpose of closing contracts for the stage carpentering, scene painting and other requirements of the new house.

SKINNER.—Otis Skinner will play Claude Frolo in Margaret Mather's forthcoming production of The Hunchback of Notre Dame. It was on witnessing this play when a boy that Mr. Skinner resolved to strive for the pian honors.

GEORGE HANLON'S RETIREMENT.

W. C. Howland, the MIRROR correspondent at St. Louis, writes:

One of the surprises of the week has been the retirement of George Hanlon from the Hanlon Brothers, of Le Voyage en Suisse, Fantasma, and Superba. Mr. Hanlon has been very religiously inclined for the last three or four years. Last year, when in St. Louis, he refused to accept a cent of the receipts of Sunday performances, and also declined to attend a Sunday rehearsal or performance.

An attaché of Pope's, at which the company then played, and who had been on terms of intimacy with Mr. Hanlon for several years, called upon him at his hotel shortly before rehearsal time and was told that he never did anything on Sunday except go to church. Mr. Hanlon then said that he found no fault with theatricals in connection with his religious belief, or the belief of any Christian. Mr. Hanlon was so evidently conscientious that he was not urged to go against his scruples.

It has been learned that Mr. Hanlon has been engaged for some time in evangelistic work, to which it is now said he will devote all his time and means.

William Hanlon, who was in St. Louis last week with Superba, was seen, but declined to make any statement, except to verify the report that George had retired on account of his desire to devote his remaining years to religious work. The Hanlon Brothers, however, will not be interfered with, as Mr. George Hanlon has, by his inclinations, been deterred from work for several years, the burden of Superba having fallen alone on William, Edward having charge of Fantasma, to which he has had to devote his entire attention. William has also invented the devices of the mechanism and tricks used, and is now working on the most important of his career for the ensuing year.

LETTERS TO THE EDITOR.

HELEN BARRY SAYS IT IS A STEAL.

SYRACUSE, Jan. 30, 1892.

To the Editor of the Dramatic Mirror:—SIR.—In trying to protect my property, there seems to be a universal expression of opinion that my suit against Miss Coghlan is an advertising scheme. Let me say frankly that the expense attending this legal controversy is enough in itself to refute any such absurdity.

When Dorothy's Dilemma was produced at the Park Theatre, New York city, though some of the original work in A Night's Frolic had been used, still the play was so bad that I felt it would die a natural death. Had I wanted the "free advertisement" of which I am now accused, why did I not then begin this suit?

After Miss Coghlan went on the road her play was reconstructed, and being informed that many of the best original scenes, situations, and dialogue had been boldly stolen from A Night's Frolic and put into her play, I took steps to satisfy myself on the subject.

With every proof to back my assertion, I say most emphatically that no more deliberate steal has, to my knowledge, ever been perpetrated, especially when you take into consideration the reputable standing in our profession of those committing the fraud.

Yours very truly, HELEN BARRY.

HEARTILY APPROVES IT.

NEW YORK, Jan. 31, 1892.

To the Editor of the Dramatic Mirror:—SIR.—I take great pleasure in expressing to you my hearty approval of the Fair for the Actors' Fund, and with happiness will do all in my power to aid it. Very sincerely,

HENRIETTA LANDER.

Sir Arthur Sullivan has gone to the Riviera. He is setting to music the libretto of a new opera by Sydney Grundy.

Mr. Tottenhooper urged upon Mr. Gerry the substitution of the following words, for Subdivision 1 of his Amendment: "In pendency, singing, playing upon a musical instrument or otherwise performing in any theatrical exhibition, provided it be proven that the theatre and performance are reputable and that the child's health or morals will not be injured or impaired." This construction would permit singing and dancing as well as acting, and it would lay the burden of the

BUCKLING DOWN TO WORK

CYNTHIA'S LOVERS

County Fair.

By CHARLES BARNARD.

Author of The County Fair, Country Circus, etc.

Country Circus.

A Quaint Domestic New England Comedy.

Cynthia's Lovers.

A Rural Love Story of Long Ago.

SPECIAL SCENERY.

ORIGINAL AND AMUSING MECHANICAL EFFECTS.

A PERFECT PRODUCTION.

Charles Barnard's Successes.

T. A. SWEENEY.

Representative.

DANIEL FINN.

Business Manager, 21 West 24th St., N. Y. City.

BOUCICAULT-REHAN. - SEASON 1892-93.

AUBREY BOUCICAULT THE SQUIREEN

IS AN
ORIGINAL
ROMANTIC
IRISH
DRAMA.

By Robert Buchanan and Aubrey Boucicault.

ARTHUR REHAN, Manager, 917 Broadway.

ANNOUNCEMENT!

ALBERT, GROVER & BURRIDGE

Scenic and Decorative Painters.

The undersigned desire to announce to managers and the profession generally that they have at last perfected arrangements, and entered into a partnership for the purpose of carrying on a high grade of scenic and decorative work. The perfect mounting of plays in every detail relating to their artistic environment a specialty. Crane's FOR MONEY, at the star, an example. Drop Curtains, decorating and stocking of theatres will also receive the most careful attention. Pending the erection of our own studio, managers desiring our services will address to Athenaeum Building, McVicker's Theatre, or the Auditorium, Chicago. Respectfully, ERNEST ALBERT, late of the Auditorium and Chicago Opera House. OLIVER DENNETT GROVER, of the Chicago Art Institute. WALTER W. BURRIDGE, of McVicker's Theatre and Grand Opera House.

FRITZ STAUB and JACKSON SMITH

LESSEES AND MANAGERS

GRAND OPERA HOUSE,
Memphis, Tenn.

VENDOME THEATRE,
Nashville, Tenn.

STAUB'S THEATRE,
Knoxville, Tenn.

Tennessee's principal theatres under one management, beginning July 1, 1892. Correspondence with all first class companies respectfully solicited.

TIME FILLING RAPIDLY.

FRITZ STAUB, MANAGER, KNOXVILLE, TENN.

HENRI LYNN AS DOCTOR SETH SWOP

In C. B. Jefferson, Klaw and Erlanger's

COUNTRY CIRCUS.

ALEXANDER KEARNEY LEADS

SEASON 1891-92.

JACK WALTON.
Buffalo, N. Y., Feb. 1-10.

MASTER AND MAN CO.

W. S. HART.

Leading Support MacLean-Prescott Company

ROMEO.

IAGO.

MACDUFF.

PHASARIUS.

ANTONY.

BASSANIO.

ORLANDO.

ICILIUS.

Address care Five A's, 11 West 24th Street, New York.

MARGUERITE and MAUDE FEALY

LEADS

CHILD ACTRESS.

MASTER AND MAN COMPANY.

Miss Marguerite Fealy played Hester Thornberry very beautifully. — Amy Leslie in Chicago News.

Herrmann's Theatre

A CHANGE OF POLICY.

BEGINNING MAY 1, 1892

I have decided on making Herrmann's Theatre a

High-Class Combination House.

No Long Runs, Engagements Limited.

To that end I will be pleased to have Managers of High-Class Combinations enter into negotiations with my Resident Manager, Mr. W. H. Morton.

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Feb. 6,
Feb. 7

New York City Feb.
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Philadelphia, Pa. Feb. 8

Pittsburg, Pa.
Louisville, Ky.
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This week,
Feb. 6,
Feb. 7

Wigan
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Hastings
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ENGLISH CO.

April 21

IN THE WINGS.

Fanny's beauty, however, is heartily well liked by the audience, and she is the subject of much comment. There is a big, penetrating, dramatic sun at Daly's that is supposed to eclipse all lesser lights in its immediate neighborhood, and Miss Irving is now less known to the public at large and to the profession than she was when her sunny presence enlivened Miss Vokes' clever comedy a few seasons ago. "There shall be no other goddess beside Miss Rehan" is the commandment inscribed on the Augustine tablets. In justice to Miss Irving, and in order to save her from a probable lecture, it is but fair to say that this paragraph and the little portrait in the right-hand upper corner are both published without her knowledge. She will be just as much surprised as her manager at their appearance.

RICHARD NEVILLE, of the *Commercial Advertiser*, knows, I suppose, as many actors as any dramatic critic in New York. He is a walking antithesis to J. Rankin Towse, the critic of the *Evening Post*, who makes it a point not to know any people in the profession. Mr. Towse believes that personal friendship with an actor may warp a critic's judgment of the actor's acting. This is an interesting question. Like many questions, it can be answered in several ways—according to the person or the person's mood.

WHAT brought Mr. Neville to my mind is that he writes that he has been very ill. He was caught by the grip and held fast in its clutches since the Thursday before last. Mr. Neville is a philosopher. "What can a poor devil do," he writes, "who is burning up with fever at one moment and chilled almost to numbness at another, by way of compensation for an extra heated temperature?" That is the most accurate description of the grip I have heard yet.

I met that pretty woman and talented actress, Maida Craigen, at the reception given to Modjeska at the Bunswick recently. Miss Craigen has been idle since the closing of the season of The Merchant company last month; idle, that is, in the sense of not acting; her brain, however, has been by no means idle. She is cogitating the project of making a star of herself. She has the option of light comedy by an English author, and at present she rather leans to the belief that she will organize a capable company and go on tour next season at the head of it.

ANOTHER starring tour, it will be news to a good many of his friends that Henry Miller has abandoned his proposed tour on his own hook in Rosedale next Summer. When I last saw Mr. Miller, a month ago, he was making elaborate preparations for this tour—he had even gone so far as to order some of the costumes. But, as Charles Frohman put it on Friday, Mr. Miller "has just had the offer of his life." The offer came from Mr. Frohman himself, and it was accepted. Mr. Miller will be under the management of Mr. Frohman for a year, beginning in August. "And," adds Mr. Frohman, "he will not play in Rosedale."

I see that S. Goodfriend, the alert and able press agent for Charles Frohman, is doing the press-work for the McCaull benefit at the Metropolitan. Mr. Goodfriend is actually a press agent whose copy need not necessarily be rewritten, and he never tries to impose on newspaper men. Accordingly he is unique. He was for many years on the *Sax*.

THIS week Lillian Russell appears in three very elaborate sets of new costumes. There will be a corresponding increase in the demand for seats at the box office. The gowns have been pronounced by the press agent to be the most magnificent ever seen, and Miss Russell is for some unknown reason, particularly proud to say that they were made in this country.

THE gown that she wears in the first act is green *crêpe de chine*, trimmed with Dutch handwork lace, deep flounces at the bottom, headed by a row of white, yellow-hearted daisies, with three rows of black velvet ribbon, with a Dutch lace apron, a peasant bodice of green laces, a chemise of white lace with black velvet ribbons—but there, I am out of ink and can't, for the life, of me remember the rest of the description, of which this is only the brief beginning.

"Most people," says J. W. Morrissey, of the Garden, "don't seem to know that there is any difference between opera comique and comic opera. There is all the difference in the world. La Cigale, for instance, is an opera comique, while Varney's Fanchon's Daughter—the opera that will be sang next by the Lillian Russell Opera company—is a comic opera. Opera comique verges on grand opera. Mignon, Fra Diavolo and The Barber of Seville are opera comiques, the operas that are sung at the Casino are comic operas. Don't confuse the terms—this to a group of attentive heddlings.

AFTER Feb. 23, Lillian Russell, for once, don't let's call her "the radiant" or "the fair"—will not be seen in New York until Christmas night. It will be the longest time she has ever been away from us. Her reappearance will be in Fanchon's Daughter. She will have a rollicking role—think of Lillian rollicking—not unlike La Fille de Mme. Angot. Indeed, the Paris papers have likened Fanchon's Daughter to Angot.

ATTALIE CLAIRE, of Mr. French's opera company, lives at the Bartholdi with her father and mother—and, of course, a few little dogs. Who ever heard of a prima donna

without dogs? No one, no more than they ever heard of a stage sailor without a hitch to his breeches. Miss Claire, who is a clever, frank girl, has been bewailing to me that she is invariably looked upon as a foreigner. "When I sang in London in Mad Marian and The Nautch Girl I was welcomed as 'the American girl'; now, on my return to America, I am hailed as 'Attalie Claire, the English singer.' I have nothing to complain of as to my reception, but I will be obliged if Paquet will announce that Attalie Claire is an American Girl, who received her training at the New York National Conservatoire of Music."

MISS CLAIRE is a prime favorite with the Columbia College men. When they go to the Garden, they go to see her, and her only La Cigale might be a monologue, and please them as well, provided Miss Claire recited the monologue. The latest gift that they have brought to her is an elaborate and life-like mechanical cow, four feet long, that turns its head, gives milk, and lows. The students made a bold effort to pass the animal over the footlights, but were repulsed by the usher. Miss Claire has not yet decided whether she will remain in this country to sing next season, or return to England. Her agent has had several excellent offers from London managers that want her, and Mr. French wants her to remain here to sing in Fanchon's Daughter. The latter offer she will accept if she likes her role, which will be read and played to her this week.

THE plot of Tittlebat Titmouse, Warren's old novel that is being put into a play by Emma V. Sheridan, is only being very slightly used. I understand. Tittlebat is a comedy, it ends happily, the character is a new type, and it should be a capital foil to the characters that Mansfield already has in his repertoire—particularly to Beau Brummel, who is the genuine swell, whereas poor Tittlebat is a counterfeit whom others suspect and who even suspects himself.

TITTLEBAT will be "put on at the Garden" next month, as announced, and I put up a prayer for it, as Mr. Mansfield deserves to succeed in a play in which he does not die in the last act.

RICHARD MANSFIELD, I am given to understand, has not only one, but two or three new plays that he will produce during his engagement that begins next month at the Garden. Mr. Mansfield will remain at the Garden two months. He will be followed in the Spring by the Bostonians, who will fill a Spring engagement, presenting standard opera. The Bostonians will in turn be succeeded by what is announced to be a gorgeous production of a spectacle called Sindbad, the Sailor. There will be three ballets (get out your opera glasses), and a dramatic cast of "well-known" artists.

M. W. HANLEY, manager of Harrigan's Theatre, has lived half a century, and he has a fine crop of thick, black hair on his head. Mr. Hanley has a recipe for keeping baldness at bay. "If I am going to try to make a rose blossom, do I shut it up in an air-tight compartment?" he asked me. "Not at all. I give it fresh air, and plenty of it. Just so with your hair. Now, I'll tell you my secret. There's only one other man knows it, and he's Amos J. Cummings. Ventilate your head. How? Why, by having the tinsmith put a tin ventilator in the top of your hat. It costs a little money, but I'd rather pay fifty cents to the tinsmith than fifty dollars to the wigmaker. Wouldn't you?"

BLANCHE WALSH, Marie Wainwright's leading lady, has been quite ill with acute bronchitis.

It's all very well to say that well-balanced and thoroughly competent organizations are the most artistic, and should be, but where is the well-balanced stock company that could draw the immense audience that I saw craning its neck at the Patti concert at the Metropolitan?

Is every leading man in the land owned up to wearing a toupee, how many voices would be heard? Many more than would be generally supposed. This remark is called forth by the spectacle of Wilton Lackaye minus his scratch at a recent first night. The change was, in fact, an improvement. He looked much more distinguished and brainy, and his pate glistened with fully as much gilt as did the pate of brother Joseph Howard, Jr., who sat next to him.

CHARLES FROHMAN'S NEWS.

"The season has advanced far enough for me to speak knowingly of what seemed, months ago, a series of theatrical undertakings," said Charles Frohman to a *Mirror* reporter. "To-day, I have fifteen companies playing, and I think that this goes ahead of anything before undertaken by a manager."

"These attractions, with one or two exceptions, will play very long seasons, and some of them will play through the Summer. My most successful companies are Mr. Wilkinson's Widows, The Lost Paradise, Jane, and Men and Women. Old Shenandoah is doing excellently, considering the number of seasons it has been on the road. The production of Thermidor I continue to large cities, and when the string of cities for which it is booked has been run to an end, the play will not be acted any more—except in the repertoire of my stock company. Thermidor is not at all suited to two or three-night stands. My idea was to make an artistic production of a Sardou play in New York city. I have accomplished my undertaking, and I am satisfied. A peculiar thing about the play is that its best business was in New York. Thermidor brought me into business contact with Sardou, and the result is that he is doing other work for me."

"The record of this season will show that I have not started out one production that is not still being given. I do not expect to produce any more plays in New York this season—with one exception—that is, a play by Jerome K. Jerome. In the Spring, after my company leaves, I propose to produce a comedy by Mr. Jerome. It is not yet named, but I can say that it is in our boys' style of play, bright comedy with a flavor of pathos."

"For next season I have arranged to have my New York stock company act in a theatre of its own. Al. Hayman and Frank W. Sanger own the property, and will put up the theatre, and they have leased the theatre to myself and Messrs. Rich and Harris for a term of ten years."

"The new theatre will be located on Broadway, next door to the Mirror building, and I think that I am quite safe in saying that it will be the finest stock theatre in America, if not in the world."

"Mr. Drew will open under my management at Palmer's Theatre, beginning Oct. 1. He will appear in the comedy that is being written for him by Bisson and Carré, and I am now engaging a comedy company to support him. I am anxious that everything about the performance of Mr. Drew and company shall be artistic, and that he shall be looked upon as a standard attraction here. I hope also, during his 'off' season in this country, to present him in England."

"To return to my stock company. After leaving Proctor's it will be somewhat increased. Before opening my new theatre here next January, it will tour as far as California. My intention is to open the new theatre with a new American play. Besides all this, I am making arrangements to produce a comedy at some other New York theatre prior to the new year."

"I have already arranged that most of the attractions out this season shall continue on the road next season. One of my strongest comedy companies will act in The Junior Partner. It will be a remarkable cast of players—stronger in names than any I have yet got together."

"In connection with the long time my company plays at the Columbia Theatre, Boston, it may be interesting to say that, beginning in April, my companies will occupy the Columbia Theatre, Chicago, for nearly six months."

"Who are writing plays for me now? William Gillette, H. C. De Mille, Bronson Howard, David Belasco, Sydney Rosenfeld, Clinton Stuart, John J. McNally, Harry Paulton, Haddon Chambers, Sardou, Risson, Lestocque, Carré, Jerome, and Nichols. Out of this combination I ought to secure a good play, don't you think so?"

GRIMES' CELLAR DOOR.

James B. Mackie reports business with this attraction as very large among the Hudson River towns, where they have lately been playing. He said to a *Mirror* reporter: "At Rondout we had a minstrel company as an opposition attraction, but we came out ahead, although they gave the usual parade, etc."

"When we played return dates this season, in most cases, our receipts have been double those taken at the first engagement."

"Our next season opens Aug. 15, at Baltimore. We then play Washington, Norfolk and Richmond successively, and then go due South, opening the season at many houses in that section."

"The company will comprise twenty-two people, including a troupe of *châchke* dancers from Paris. My brother is now in Europe securing additional novelties for next season, when I intend that my company shall be among the best."

"Minnie Cunningham, the English soubrette and dancer, will probably be with us."

"The present company includes Louise Sanford, Beatrix Hamilton, Fred. Darcy, Grace Vaughn, Kate Romane, Adele Reno, Harry W. Wright, Burt J. Kendrick, The Novelty Trio, and the Grimes' Cellar Door Quartette, making a company of eighteen people." And, concluded Mr. Mackie, "The white spectre appears every Tuesday, the ladies wear diamonds, and the gentlemen smoke perfectos, and everyone is happy."

SAN DIEGO'S NEW THEATRE.

Fisher's Opera House, at San Diego, Cal., was dedicated with *clat* on January 11. Indigo was the initial attraction. The house was filled with the *élite* of the city, who appeared in evening dress. Admiral Brown, of the flagship *San Francisco*, accompanied by his wife and a party of officers, occupied one of the boxes, and in an adjoining one Captain Remy, of the *Charleston*, and his staff were seated.

At the close of the performance John C. Fisher was loudly called for, and in response he came before the curtain and made a brief and felicitous speech.

The new house is one of the finest in the United States. The interior is finished in old ivory and gold. The foyer, reception rooms, aisles, and loges are covered with Axminster carpet, and the balcony, upper boxes, and the stairway leading to them are carpeted with Moquette. The hangings and portieres are rich and dainty.

The scenery for the house was painted under the personal supervision of Thomas G. Moses, chief artist for Sosman and Landis. The drop curtain represents the Piazza d'Erbe in Verona—a market-place—and is full of life and color. The house is open for the season.

THE ACTOR'S DREAM.

An actor had a dream. It was That eddying space and earth and air Revolved in wheels of fluid light Through murky distance here and there, Uniting in one monstrous gleam Or whirling lightning's vivid rage It formed the climax of his dream. The Centre of the Stage. K. M.

PROFESSIONAL DOINGS.

JENNIE WHITEHEAD, the soubrette, has been re-engaged at an increased salary by N. S. Wood.

BEN TUTTILL has been engaged to manage the theatrical department of The World Mercantile Agency. Mr. Tutill has an office in Taylor's Exchange.

JOSEPH DILLON has been engaged to go in advance of the Bulls and Bears company next season.

MARGUERITE FERGUSON, of the McCarthy's Mishaps company, has been on the stage only a year. She is progressing nicely, but she cannot appear yet in New York, as she is only fourteen years old.

EMILY BANCROFT, of the Mr. Wilkinson's Widows company, has been re-engaged to next season.

FRANK LANIER is receiving high praise from the Chicago press for his work with the Mansfield company.

HESTER BERNARD CHASE will not cancel one-night stands, as erroneously reported recently, but will play all stands as originally booked.

An attack of mumps has prostrated Grace Esther Drew, of the Last Word road company, and she is ill at her home in Boston.

The tour of Sadie Scanlan, which was suddenly brought to a close on account of the insanity of her brother, W. J. Scanlan, will be resumed on Feb. 5 at Paterson, N. J. In spite of reports to the contrary, Miss Scanlan will remain under the management of Wilton and Rue.

MANAGER A. H. WESTFALL reports that Ole Olson is having wonderful success, and that the company is exceptionally strong. The comedy is in Brooklyn next week.

A REPORT was circulated last week that Madame Janaschek's company had disbanded in the South. There was no truth whatever in the statement. The star's illness caused a temporary suspension of travel, which was resumed in a few days. The company is now playing to large houses in the principal cities of Georgia.

MARTHA RUDSELL has resigned from the 777 company and returned to New York.

A NEW book by Morris Phillips, the editor of the *Home Journal*, is a useful and very interesting tourists' guide entitled "Abroad and at Home." The book contains a summary of London, hotels and restaurants, means of travel, and facts and figures about the Paris hotels and pensions. American Winter resorts are also described from a practical traveler's standpoint. Mr. Morris having experienced all the comforts and discomforts of foreign and home travel. The book is a most useful one for traveling professionals.

H. F. SEYMOUR entertained J. W. Burnside, of Chicago, all last week.

DEBBIE DOUGLASS has been engaged to play the part of Charlotte in The Junior Partner at Herrmann's Theatre.

WHEN Blue Jeans finishes its run at the Fourteenth Street the new war play, by Augustus Pitou and Colonel Alfriend, will be produced there, in all probability.

JAMES O'NEILL is playing to large business in the South. He is now in Texas. Leaving that State he will play West to Frisco.

CHARLES J. HARRISON, of The Great Metropolitan company, and Miss Florence Harrington (Florence Girard), late of the Boston Ideals and Dixey's company, were married in Rochester, N. Y., on Wednesday last. Mr. Harrison tendered a banquet to the members of The Great Metropolitan company on his wedding night.

SAMUEL DUVAL and Belle Tucker, of the Agnes Herndon company, were married at Hornellsville, N. Y., on last Wednesday. Miss Herndon auspiciously started the couple on their journey for life by giving a supper to the company and press representatives in honor of the event.

JOHNSTONE BENNETT will remain under Charles Frohman's management next season. She will continue to play in Jane, while Mr. Frohman keeps his eye open for another play especially suited to her. He believes that "Johnny" is clever enough for him to give important opportunities to—when he gets the right play—and he is pretty confident that the right play will happen along at the right moment.

CARROLL JOHNSON has just completed arrangements with Mike Leavitt for a California tour this Summer in E. E. Kidder's successful Irish play, The Gossoon. Fitzgerald Murphy, Mr. Johnson's business manager, who is doing good work ahead, denies the rumor that Johnson is going to take Scanlan's place in Mavorneen. Mr. Murphy writes that Mr. Johnson is too well contented with his success in The Gossoon to contemplate such a change.

CHARLES E. L. WINGATE, the dramatic critic of the Boston *Journal*, was out with the assertion that on Aug. 23, 1852, the first performance of Uncle Tom's Cabin was given. Whereupon Col. T. Allston Brown, who knows more about the annals of our stage than other veterans forget, is up in arms and says that the first performance of the play was on Jan. 8, 1852. Mr. Wingate has swallowed his humble pie.

SOME of the people engaged for the new farce comedy, A Railroad Ticket, which will receive its first production at the Metropolitan Opera House, Columbus, O., on Aug. 11 next, are Mrs. George Knight, Alma Earle, Blanche Boyer, Charles Burke, and Louis Wesley. Willis E. Boyer will be business manager. A Railroad Ticket is spoken of by its managers as being something higher and more ennobling than the average farce comedy.

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IN OTHER CITIES.

PHILADELPHIA.

Sindbad's three weeks' stay at the Grand Opera House is sure to be immensely successful. Eddie Fox and Louise Essing, both of Philadelphia, add materially to the strength of the organization, which is competent in every detail.

The Old O.D. Story received its first Philadelphia presentation at the Arch, where it satisfied fair-sized audiences during the week. A Night at the Circus 1-6; Cruisken Lown 5-7.

Noble returned to the Paris 2, for a fortnight. The title of Noble is a misnomer, for instead of being all tears it is all laughter. Manager Ben Teal treated his friends to an agreeable surprise on last Tuesday evening. George Edison, who plays the part of Peter Amos Dunn, was ill, and there being nobody able to take his place, the genial Ben determined to go on, and he made a decided success in the role. Rhine 3-6.

Each engagement played by Richard Mansfield in this city proves more successful than the one preceding it, and the one now playing at the Chestnut surpasses all others. The programme of the week has been Beau Brummell, A Parisian Romance, Don Juan, Prince Kane, and Dr. Jekyll and Mr. Hyde. The last night of the engagement in Dorothy's Drama 1-3; Rose Coghlan in Dorothy's Drama 1-3.

There is no mistaking the dimensions of the hit made by Jane at the Broad. The third week has brought its succession of crowded houses. Alabama 8-9.

The ever-successful Old Homestead, with Denman Thompson as Uncle Josh, has settled down for a prosperous run at the Opera House.

The second week of the Soudan at the Opera House has tested the capacity of that house. Nat Goodwin 11-13; The Nominee and The Gold Mine.

George C. Staley in A Royal Pass is drawing the large clientele of the Empire out in force. Beckstead's Minstrels 1-6; The Bravest 5-9; Sime Grass, by Miron Laingwell, was produced for the first time in this city at the Grand Avenue, with the author in the title role. Amy Lee in The Clipper 1-6; Led Astray 1-4.

Still Alarm had a big week at the National. Lost in New York 1-6; Ole Olson 1-4.

Kidnapped, at the People's Theatre, did a good business. A Dark Secret 1-6; Waifs of New York 8-10.

Another locomotive melodrama, A Mile A Minute, is the current attraction at Forepaugh's, and it is needless to state that the two large audiences that daily attend this house are present. Lizzie Derricks Daily and William Humphrey capture most of the honors in the Inspector 1-6.

The first Philadelphia appearance of Vreeland's Minstrels was accomplished successfully at the Standard 25 before a large house. The organization is complete in every respect. Irish Aristocracy 1-6.

The Valdis Sisters reappeared at the Central 25, assisted by Annie Robinson and an array of athletes. Business splendid. Hart's Boston 1-6; Irish Brothers 1-6.

The imitator Harry Kernell, ably assisted by a strong variety co., is crowding the Kensington. Lester and Williams' co. 1-6; Daniel Boone 1-6.

The patrons of the Lyceum are enchanted by the brilliancy of the Parisian. Eddie Fox at that house, Harry Kernell's co. 1-6; Lester and Williams 1-6.

The Bijou continued to "turn 'em away" on numerous occasions, and Kellar at Egyptian Hall, and Camerons' Minstrels report good business.

Maurice Morrison is appearing in a varied repertoire at the Germania to the delight of the patrons of that house.

A gentleman of letters is the title of a new play by William D. Hall, a well-known author of this city, which is soon to receive metropolitan representation.

George Kemmerle, treasurer of the Chestnut, and A. D. Gorman, the Kensington's treasurer, are two big game players who have been recovered.

A monster benefit for Col. McAnis is being arranged to take place at the Opera House Feb. 11. All the cos. in town will appear. Manager Zimmerman is also preparing for the annual benefit of the Actors' Fund to take place at that house in the near future.

William H. Voltz, the popular press agent of the Museum, turns the death of his brother. He has gone to Cleveland to attend his funeral.

Manager Oppenheimer has brought suit against Manager Gilmore, of the Central, for breaking his contract in not allowing the Fay Foster co. to appear in the house the week of Dec. 7. Mr. Gilmore states that the first named manager canceled the contract in the disputed week, after playing an unsuccessful engagement last September.

Harry Pincus, now managing the Gettysburg Cyclorama, is to manage the new West Philadelphia Theatre now in course of erection. He states that only first-class comedians can secure time at the house.

Leona Harold and J. C. Callahan, both of the Southern, are Philadelphiaans.

George Melville is in town making preparations for his production of The Circus, to be put on for a run at the Grand Opera House in February. Rehearsals commence in a few days.

George Milbank, late business manager of the Central, has left for Boston to assume the general management of Atkinson's Palace Theatre in that city.

Manager Forepaugh, is one of the most interested in the coming fair for the Actors' Fund in New York. In fact the feeling among the professionals and managers in this city is universally favorable.

JOHN N. CAVANAGH.

CHICAGO.

At the Grand Opera House A Midnight Bell is the attraction. Inco 1-6.

Sardons Theatre began a two weeks' engagement before a crowded house at the Columbia Theatre 25, which has continued throughout the week. Thermidor, a blood-curdling drama of the French revolutionary days, was not received with great applause on the opening night, on the contrary, it was received in stolid silence, which was very seldom broken. The play is good, it is not good enough for the co. that is producing it, not giving the performers a chance to display what they are capable of doing. The organization includes Nelson Wheatcroft, W. H. Thompson, Charles Collins, Minnie Seligman, Jane Stuart, and Lia Vernon. While the piece was somewhat of a disappointment, it was well received by a large and fashionable audience. A Modern Match was given the latter part of the week with great success. Same 1-6.

An immense audience greeted the English-born artist Frederick Archer, who inaugurated this season's circuit at the Auditorium 25. Mr. Archer was assisted by his Buckwell Young, baritone soloist. The Chicago Orchestra, under the direction of Theodore Thomas, gave two concerts 1-2, assisted by Mrs. Seabury C. Ford. Next week Patti.

Boys and Girls was presented at the Haymarket Theatre 25. Joseph Hawthorne 1-6.

Charles T. Ellis in Casper the Underdog was well received at the Windsor. His play is exceedingly well staged, and he has a good and clever cast of his makers. The Frank Winkler 1-6.

Joseph Downing and Sally Hadden in The Red Spider and Nelson with John Drew and Henry in Haymarket. The Playhouse 1-6.

The Playhouse Theatre, under the direction of Theodore Thomas, gave two concerts 1-2, assisted by Mrs. Seabury C. Ford. Next week Patti.

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Katanka was at the Clark Street Theatre. Jim the Westerner 1-6.

Pat Rooney in Lord Rooney entered upon a week's engagement at the Academy of Music to large business. N. S. Wood 1-6.

The Equestrian Barlesone co. is drawing well at the Criterion Theatre.

Frank McKee, general manager for Hoyt and Thomas, it is rumored, has bought a lot near the Madison Temple, and intends to build a theatre on it, to be run in conjunction with the Madison Square, of New York. LYSIER J. CHAMBERS.

CINCINNATI.

Agnes Huntington's opera co. appeared at the Grand Jan. 25-31. All the Comforts of Home 2-6; The Mount King 2-9.

Dr. Bill, whose reputation is national, cured the frequenters of the Pike of the hives and similar troubles in short order during the week ending 25, and the engagement was an excellent one, whether viewed from an artistic or monetary standpoint.

The more important roles were ably handled by Louis Maynard, Rachel Deane, Ida Bell, William Wilson, Daniel Barrett, Ernest Barram, Belle Stokes' kangaroo dance came in for an entire night's singing. The curtain-raiser, by Jerome K. Jerome was well received. Alexander Salvini 1-6; Helen Barry 1-3.

The week of 25-31 at Heuck's was devoted to Augustus Pitou's Power of the Press comb., and both play and co. earned credit with a hit. The play, intensely melodramatic as it is, proved interesting from the curtain's rise to its final drop, and several of the scenes were marvels in the way of stage mechanism. Among the more prominent artists in the cast were Lavina Shannon, Charles Mason, James E. Wilson, Ida Waterman and Millie Sackett. The week's attendance was very large.

The Meiningers co. 1-6 with Julius Cesar as the opening bill. Cora Tanner 7-9.

The Webster and Brady comb. in The Bottom of the Sea made a pronounced hit at Havlin's 30. The cast good throughout, included Geo. Webster.

Brophy, Felix Haney, Camille Cleveland, Belle Douglas and Millie Stockmeyer in the leading roles, all of whom were well received. The piece was satisfactorily mounted. Oliver Byron in The Plunger 1-6. The Fairies Well 7-9.

The equine sensational drama was given full opportunity at Harris' 24-30, with J. H. Wallack as the attraction in The Bandit King 24-27 and The Mountain King 28-30. Wallack's efforts were warmly applauded, and his support was of the whole satisfactory. The trained horses were a feature of the entertainment. The Gray and Stephens' comb. 31-6.

The Hyde Specialty co. closed one of the best engagements of the season at the People's 30. In the cast were M. A. Lure Fox, the Le Frere, the Weston Brothers, Cora and the most attractive stars of the vaudeville stage, and the programme was a most enjoyable one throughout. The Little Clay County co. 31-6. Manchester's French Folly co. 7-9.

Manager Lou Ballenberg, of the Pike, who does nothing by halves, celebrated the auspicious premiere of his new play, The Bottom of the Sea, by a grand supper at the St. Nicholas, in which the entire Pike stock co. participated, and as thirty covers were laid, the spread was rather an expensive not to say expensive one. Nelson Wheatcroft, the leading man of the troupe, in commenting on the affair, voiced the feeling of his associates in stating that Ballenberg's kindly act was in itself sufficient to establish Cincinnati as an oasis in the desert of professional life.

Mart Hanley's kindly visage decorating the first page of a recent DRAMATIC MIRROR reminds me that over a decade ago I had my first pleasant interview with the genial central of the word manager who was then in charge of the Harrison's. Louis and Alice, who are still together in the photos, I have encountered several hundred times since, but none more pleasant or whole-souled than Mart Hanley. Long may he wave.

Manager Fennessy, of Heuck's, returned from New York city 25.

Dr. Bill at the Pike was one of the best advertised attractions of the season at Cincinnati.

Oliver Fromstedt, of the season at the Sunday "Pop" 25, was accorded an enthusiastic reception at Music Hall. Mile Marie Decca, who made such a hit at the concert some weeks ago, has been secured for the "Pop" 1-6.

One of the local managers who makes no efforts to disguise his feeling, pronounces the "telegraphic business" of an alleged theatrical paper as the "veriest rot," adapted solely for the purpose of exaggeration by managers who are following in the footsteps of Ananias.

Louise Don, of the Two Old Cronies co., who has been living in here for the past two weeks suffering from peritonitis, became worse 25, and her two sisters, professionals both, were telegraphed for. Later she rallied, and at this writing, her physician, Dr. Evans, considers her recovery possible.

A pleasant interview had recently with Manager Augustus Pitou revealed to me the fact that some fifteen years ago the gentleman was identified with the "Pop" at Wood's Theatre here under Barney Macauley's management as being man.

Robert G. Ingersoll will lecture at the Grand 1-6. JAMES M. DONOHUE.

ST. LOUIS.

The Hagan, with the Hanlon Brothers' Superba as the attraction, did a big business 25-31. Kate Castleton in The Dazzler 1-6.

Mr. Potter of Texas was seen here for the first time at the Grand Opera House, and drew fair houses during the week. The Call 1-6.

All the Comforts of Home at the Olympic Theatre did a fair business. Clara Morris next.

Harry Lucy in Jack Royal of the 2nd played to good houses at Pope's during the week. The Bottom of the Sea 1-6.

Lou F. in the role of Havlin's, is a picturesque Irish play, full of exciting and thrilling situations, and did a good week's business.

Thompson's Congress of Celebrities at the Standard Theatre was about as poor a variety show as has ever been gotten together. The strong card was the two pugilists, Mitchell and Slavin, and even they were gayed. Next week Hyde's Big Specialty co.

Joseph Sutherland left the 1-6 and went to Chicago on the special that took the Paul Kelly 7-9.

Alce Thompson, who has been singing at the Winter Garden here for several weeks, joined the Thompsons' Congress of Celebrities co. here.

An attachment was made on the 1-6 and Lou, the last night of their engagement here to collect a bill against the ex-proprietors, Thompson and Hendrix, but the attachment was withdrawn when it was found that they were no longer interested in the show. It is now under the sole management of Tim Cronin, who has been running it the last four weeks. It was reported that they were in pecuniary difficulties, but they are not, since they have been under the present management.

Treasurer C. W. Daniels and Doorkeeper A. Brandenberg, of Pope's Theatre, will have a benefit Monday, Feb. 20, with A Fair Rebel as the attraction. As both are popular and obliging characters, they will, doubtless, secure a large house, and are already reported that Mr. Daniels has received a big diamond that he will buy after his benefit.

"Rudy" Mante has already disposed of nearly all the seats for his benefit night, Feb. 2, when Clara Morris will give the attraction.

Captain W. M. Connor, of New York, the well-known hotel and theatre man, is in charge of the only play at the Murphy Hospital, Feb. 1-6. His friend, Manager J. W. N. Thompson, is in charge of the bedside and is assisted by Captain Connor's daughter, Miss Connor. He is reported to be in good health and is expected to be in the city for some time.

George Murray, of The Little Ticoon, and Mr. Rowley, of the Clara Morris co., are expected to be in the city for some time.

Boys and Girls was presented at the Haymarket Theatre 25. Joseph Hawthorne 1-6.

Charles T. Ellis in Casper the Underdog was well received at the Windsor. His play is exceedingly well staged, and he has a good and clever cast of his makers. The Frank Winkler 1-6.

Joseph Downing and Sally Hadden in The Red Spider and Nelson with John Drew and Henry in Haymarket. The Playhouse 1-6.

The Playhouse Theatre, under the direction of Theodore Thomas, gave two concerts 1-2, assisted by Mrs. Seabury C. Ford. Next week Patti.

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A three nights' engagement at presenting The Countess Roudine, Mary Stuart, and Adrienne Lecouvreur. The last time Modeste appeared before a Detroit audience was her tour in conjunction with Edwin Booth.

At the Lyceum Theatre, the Liburtians began a week's engagement 2, to a splendid house. Harry Lucy in Jack Royal of the 2nd played to good houses at Pope's during the week. The Bottom of the Sea 1-6.

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JERSEY CITY.

Little Buck was presented at the Academy of Music Jan. 25. After dark. Joseph J. Sullivan in the Black Throat. Performances pleasing and business fair. Joseph Murphy's.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—Opera House (G. F. McDonald, manager). Henshaw and Ter Brock in the Nabobs to large and well pleased audience Jan. 25. Sam'l. of Posen 25; Charles A. Gardner in Captain Karl.

ARKANSAS.

HELENA.—Grand Opera House (E. B. Stager, manager). Good year, Elton and Schilling's Minstrels to fair sized audience Jan. 25. Two 100s. 25. Elton and Schilling's Minstrels to fair sized audience Jan. 25. Two 100s. 25. Elton and Schilling's Minstrels to fair sized audience Jan. 25. Two 100s. 25.

CALIFORNIA.

SAN BERNARDINO.—Grand Opera House: Carlton Opera Co. in Indigo Jan. 25; fair house. The raising of the price to 50c displeased our regular theatregoers. U and I 20; good house. ITEM: James W. Waters, Jr., has assumed the management of the Opera House.

CONNECTICUT.

WINSTED.—Opera House (J. E. Spaulding, manager). Gorton's Minstrels Jan. 25 to S. R. O. Hattie Bernard-Chase in Uncle's Darling to good business.

HARTFORD.—PROCTOR'S OPERA HOUSE (Frank W. Lloyd, manager). The Country Fair packed the house Jan. 25. Ole Olson was seen here for the first time 25. Ben Hendricks, who plays the title role, is remembered as a clever comedian some 15 years ago. He has the Swedish dialect to perfection, and presents an amusing character. Mr. Barnes of New York was admirably presented to a large audience 25. Uncle Celestin 25; Birds of a Feather 25; Natural Gas 25. ALLEN OPERA HOUSE (Barnes and Thomas, managers). A stock company opened their house with The Streets of New York Jan. 25; packed house. The Orchestra will be presented.

BIRMINGHAM.—STARDUST OPERA HOUSE (G. M. Johnson, manager). Hands Across the Sea Jan. 25; small house.

BRISTOL.—Opera House (A. I. Mason, manager). Hattie Bernard-Chase in Uncle's Darling Jan. 25; gave an excellent performance to large audience. U and I 20; Olive Thompson, reader and impersonator 25; fair house and entertainment.

MIDDLETOWN.—McDONOUGH OPERA HOUSE (A. M. McDonough, manager). The Streets of New York Jan. 25; packed house.

NORWICH.—BROADWAY THEATRE (C. E. Case, manager). Hatten and Hart presented their new version of Later On Jan. 25 to a large audience. The Baker Opera Co. opened 25 for nine nights in The Stranger Student to a big house.

NEW HAVEN.—HARTFORD THEATRE (G. B. Russell, manager). Primrose and Wood's Minstrels gave a splendid performance to a good house 25. That beautiful Southern piece Alabama, drew a big house 25 and was voted by press and public one of the best plays seen here for some time. The third night lectures on 25 25 words of course, greeted by full house. Uncle Celestin 25; Grand Opera House (Barnes and Thomas, managers). A stock company opened their house with The Streets of New York Jan. 25; packed house. The Orchestra will be presented.

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house 25. May Wheeler as Marina was worthy of mention. Birds of a Feather attracted a good sized but rather disappointed audience 25. Natural Gas.

WATERBURY.—JACQUES' OPERA HOUSE (John Jacques, manager). Alabama Jan. 25 to an audience that filled every seat in the theatre. Hattie Bernard-Chase in My Uncle's Darling 25; fair house. Rudolph Aronson's co. in Uncle Celestin to a delighted audience 25. The non-appearance of Love Fuller in her famous dance was a disappointment to many. Mr. Barnes of New York to good business 25. Good co. and elaborate scenery.

COLORADO.

LEADVILLE.—TAOR OPERA HOUSE (J. H. Craig, manager). Uncle Tom's Cabin Feb. 22; full house. Honest Hearts and Willing Hands.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager). Sutton's Uncle Tom's Cabin to large business 25.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williams, manager). Helen Barry in A Night's Frolic entertained good sized houses Jan. 25. 6. The Kendalls in The Ironmaster gave Wilmingtonians a treat 25. The audience which greeted them was extremely fashionable and very large. Robert Mantel in Corsican Brothers, Monbars and Louisianian 25; also played to very large business. ALBANY.—MUSIC (Jules Keybold, manager). The sensational drama, 775, to fair business.

FLORIDA.

TAMPA.—BRAND'S OPERA HOUSE (H. J. Rowe, manager). Karl L. Rowe in Tom's Vacation Jan. 25 to fair business. Mr. Howitz was several times encoined in his new song "Hello, Central, Hello." Al. G. Field's Minstrels 25.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager). The Nabobs Jan. 25; matinee and night, to good houses.

SAVANNAH.—THEATRE (T. F. Johnson, manager). Kate Castleton and Joseph A. Ott in The Dazzler Jan. 25 to good business. Sarah Bernhardt in La Tosca and La Dame aux Camelias 25; matinee and night, to 500. Charles A. Gardner in Captain Karl, with his songs and dances pleased good sized audiences 25.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager). Charity Ball to the most fashionable audience of the season Jan. 25. Every seat was taken. Charles A. Gardner 25; fair house. We were to have had Bernhard 25, but owing to sale of seats being very light the manager canceled the engagement. It is a severe criticism on Augusta's taste and parsimony.

Macon.—ACADEMY OF MUSIC (H. Herne, manager). The Dazzler, headed by Joseph Ott and Kate Castleton, did large business Jan. 25.

BRUNSWICK.—LARGES OPERA HOUSE (W. T. Glover, manager). Kate Castleton in The Dazzler Jan. 25; immense house. Mme. Janaschek in The Harvest Moon 25; large and delighted audience. ITEM: The stranded artists of the Reeves Faust co. gave an entertainment for their benefit at the Oakliffe Hotel, parlor 25, and somewhat replenished their purses. The management of the hotel tendered the use of the parlors gratis. Quite a party went from here to Savannah 25 to get a glimpse of the divine Sarah Bernhardt. John W. Vogel, in advance of Al. G. Field's Minstrels, was in town 25.

ILLINOIS.

CHAMPAIGN.—WALKER'S OPERA HOUSE (S. L. Nelson, manager). A Pair of Jacks Jan. 1 to the largest house of the season. New York Symphony Club 25; delighted audience.

JOLIET.—THEATRE (R. L. Allen, manager). Claret T. Ellis opened 25 to fair business. Conroy's Opera Co. 25; Sherman's Minstrels 25.

QUINCY.—OPERA HOUSE (A. Dorr, manager). Wolford Sheridan Comedy co. Jan. 25. The Vendetta 25; pleased a large audience. Clemenceau Case 25; A Barrel of Money 25; Alvin Joslin 25; 8 Belles 25.

MOLINE.—WAGNER OPERA HOUSE (R. G. Clendenin, manager). Barlow Brothers' Minstrels Jan. 25; fair business. Dr. Herbert Flint 25. KNOWLES' BALL: Mack O'Reilly 25; large and well-pleased audience. Gorton's Minstrels 25; good business.

ROCK ISLAND.—HARTER'S THEATRE (J. E. Montrose, manager). The Vendetta 25; very satisfactory performance. A Barrel of Money 25; fair house. A Fair Rebel 25; enthusiastic and appreciative audience. Extra Kendall 25. ITEM: Virgil Mansfield joined The Vendetta, here in place of Marion Percy, who left for her home in New York.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers). The new theatre was opened Jan. 25 by State's Evidence, a play written by S. W. Nichols, of this city, and presented by a co. of amateurs also of this city. The receipts the first night were \$1,000, the best boxes bringing \$20 each. The building is 60x100 feet, and four stories high. The front and one-half the side is of Prentice brownstone, from Ashland, Wis. The stage measures 36 ft. in the proscenium arch, 35 ft. high. The scenic work was done by Nixon and Toomey, of St. Louis. The parquet and dress circle are furnished with cherry chairs, upholstered in golden brown plush. Aisles and promenades are covered with Wilton carpet of the finest quality. Lightings is provided for 25 000 gas burners, and nearly as many electric lamps. The cost of this, the finest theatre outside of Chicago, is \$100,000. Seating capacity, 1,400. ITEM: HALL (James A. Hayden, manager). Paris Gaiety Girls 25.

PEORIA.—THE GRAND (J. S. Flaherty, manager). Barlow Brothers' Minstrels Jan. 25; fair house. N. S. Wood's O'Plains of New York 25; light receipts. Joseph M. Hayden 25; Sherman's Minstrels 25; Dolly Varden 25. The Clemenceau Case 25.

ALTON.—TEMPLE THEATRE (W. A. Wortman, manager). Extra Kendall in A Pair of Kids Jan. 25 to a very large audience. Theodore Thomas 25.

PANA.—HAYWARD'S OPERA HOUSE (Lon Rowley, manager). A Pair of Jacks pleased a good audience Jan. 25; Arlington's Minstrels to small business 25. U and I 25.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager). Private Secretary Jan. 25; small business. Our Irish Visitors 25; fair house.

FREEPORT.—GERMANIA HALL (H. I. Moog, manager). Hermann's S. R. O. Jan. 25. Delighted and encoined.

SPRINGFIELD.—CHATTERBOX'S OPERA HOUSE (R. J. Chatterbox, manager). True Irish Hearts Jan. 25 drew a top-heavy house. All the Comforts of Home 25 to S. R. O.

DECATUR.—GRAND OPERA HOUSE: The Little Tycoon pleased a large audience Jan. 19. True Irish Hearts 25; fair house. All the Comforts of Home to a large house 25. ITEM: Ben F. Dodson, agent for Gray and Stevens co., spent several days in this town, his early home.

AURORA.—EVAN'S GRAND OPERA HOUSE (Northam and Evans, managers). A Pair of Jacks drew a full house Jan. 25. Patti Rosa 25; Bill Nye 25; Conroy's Opera 25.

STREATOR.—PLUM OPERA HOUSE (A Pair of Jacks Jan. 25 one of the largest houses of the season. Good performance.

GALESBURG.—NEW AUDITORIUM (F. E. Berquist, manager). Little Tycoon Jan. 25; receipts, \$200. N. S. Wood in The Orphans of New York 25, 25; Belles; Fantasia 25; Tuxedo 25; Henry Chatterbox 25; Hattie's House (E. B. Kitch, manager). Patti Rosa 25.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager). Harriet's Minstrels and a good sized house Jan. 25. The Private Secretary 25; fair house. Our Irish Visitors pleased a good house 25. Irene Kent Feb. 25. McCarthy's Mishaps 25; Prince and Dapper 25.

KANKAKEE.—ARCADE OPERA HOUSE: Patti Rosa Jan. 25 to one of the largest houses of the season. A Pair of Jacks, Private Secretary gave a good business 25 to a small house. The Chicago Ideal Concert had a good house 25. 25; the present of City Hospital 25. Pair of Jacks 25; Patti Rosa 25.

CAIRO.—NEW CAIRO OPERA HOUSE (Sol A. Silver, manager). Good year, Elton and Schilling's Minstrels drew a good sized house Jan. 25.

BLOOMINGTON.—NEW GRAND (Charles E. Perry, manager). The Little Tycoon pleased a good sized audience Jan. 25. Barlow Brothers' Minstrels 25; fair attendance. Poor Jonathan 25; The Vendetta 25. DUNKLEY THOMPSON (E. E. Donnelly, manager). Dark.

IOWA.

HURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager). N. S. Wood in The Orphans of New York to a top heavy house Jan. 25. Extra Kendall 25; 8 Belles 25. ITEM: The Opera House orchestra has been materially strengthened by the accession of a new leader in the person of J. Henri Fischer, who has had large experience in directing orchestras.

LYONS.—LE GRANDE OPERA HOUSE (G. W. Ashton, manager). P. Alexander Johnstone, mind reader, Jan. 25; good house. Very satisfactory entertainment.

SIOUX CITY.—PERCY GRAND OPERA HOUSE (E. L. Webster, manager). Manager Webster's face wore an exceedingly broad and sunny smile Jan. 25, when Primrose and Wood's 8 Belles co. played to S. R. O., and turned 25 away.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, manager). A Barrel of Money Jan. 25; fair business. The Vendetta 25; moderate business.

OSKALOOSA.—MASONIC OPERA HOUSE (G. N. Beechler, manager). Mott's Troubles co. to a fair business Jan. 25. The Burglar 25.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager). Beach and Bowers' Minstrels Jan. 25; good house.

DECATUR.—GRAND OPERA HOUSE (C. D. Wells, manager). B. O. E. 25; benefit, by Turner Band and house orchestra, Jan. 25 to good business. The Burglar 25; Mendishon-Willett Concert co. 25.

MUSCATINE.—TURNER OPERA HOUSE (Harney Schmidt, manager). Barlow Brothers' Minstrels to a crowded house Jan. 10. P. Alex. Johnstone, the mind reader, 10 to small houses; weather very cold. A Barrel of Money was booked for 25, but failed to appear. Extra Kendall's Pair of Kids 25; Mott's Troubles 25; Patti Rosa 25.

DUBUQUE.—THE GRAND (W. T. Roehl, manager). The Vendetta Jan. 25. Hermand 25, entertained a large and fashionable audience. Elsie Leslie 25. 8; The Fat Men's Club 25; Extra Kendall 25. ITEM: The attendance at the Grand has been better since we have fewer shows.

OTTUMWA.—GRAND OPERA HOUSE (Ed. Goodman, manager). Elsie Leslie in Prince and Pauper to good business Jan. 25. Phantasma to fair business 25. The Burglar 25. The Vendetta to good business 25. W. A. White, a singer, turned an ovation.

MARSHALLTOWN.—OPERA THEATRE: Elsie Leslie delighted a good house in Prince and Pauper Jan. 25. W. A. White, with a good co., appeared in The Vendetta 25 to fair business. The Burglar 25; A Fair Rebel 25.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager). Sherman's Phantasma to fair business Jan. 25. Frederick Paulding in The Struggle of Life 25. Conroy's Opera co. in Poor Jonathan 25. Paris Gaiety Girls 25. 25. FOSTER'S OPERA HOUSE (William Foster, manager). 8 Belles 25. 25. Fat Men's Club comes 25. CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager). Black Art: comb. 25; to fair business. Russo and Smith's U. T. C. co. 25. 25. BIRD THEATRE (E. A. Cooper, manager). Rinehart Extravaganza co. in comic opera opened week of 25, and turned 25 away.

SELWICK.—ATLANTIC OPERA HOUSE (L. L. Tilden, manager). Rentrow's Jolly Patrollers 25 to fair business. McKanias-Colored Comedy co. 25; Uncle Hiram 25.

INDIANA.

INDIANAPOLIS.—ENGLISH OPERA HOUSE: A Hole in the Ground Jan. 25. Howard Athenaeum co. 25. 25. Little Tycoon 25; Spider and Fly 25. FOSTER'S OPERA HOUSE (William Foster, manager). 8 Belles 25. The Cad 25; Margaret Mather 25; Tuxedo 25; Pauline Hall 25. J. K. Emmett 25. 25. PARK THEATRE: Chautau in Kit the Arkansas Traveller Jan. 25 to good business. Uncle Tom's Cabin 25; Ida Van Cortlandt. Gray and Stephens 25.

VINCENNES.—OPERA HOUSE (Frank Greene, manager). A Pair of Jacks drew a good sized and well-filled house Jan. 25. Moss Haywood of this co. formerly resided here, and her friends turned out to greet her.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager). Held by the Enemy to good business Jan. 25. Ida Van Cortlandt 25. Little Tycoon 25; Gorton's Minstrels 25. One of the Finest 25; County Fair 25.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager). Elton and Schilling in The Hearts of New York pleased a large audience Jan. 25. Ed Perkins gave his lecture, "The Philosophy of Wit," to a small house 25. Hattie Weber in Nip and Tuck 25.

MADISON.—GRAND OPERA HOUSE (Abbott and Cravens, managers). Held by the Enemy Jan. 25, notwithstanding bad weather, to the largest house of the season. Spider and Fly 25; Little Tycoon 25.

ANDERSON.—DOCKY OPERA HOUSE: Ida Van Cortlandt to fair business Jan. 25. Uncle Josh Sprague 25; good business. Stetson's Uncle Tom's Cabin afternoon and evening 25. OLYMPIA THEATRE: Holden Comedy co. 25. 25. ITEM: Fred Felton, manager of Ida Van Cortlandt, is an old Anderson man, and made his first visit here in some years.

SEYBROOK.—OPERA HOUSE (Lynn Faulkner, manager). Ida Van Cortlandt in Forget-Me-Not, Loretta Borgia and Oliver Twist Jan. 25; 25; fair business. Greenwood's Little Tycoon 25. ITEM: A large box party has been arranged for the Little Tycoon engagement, and parties from several neighboring towns have written for seats.

GOSHEN.—OPERA HOUSE: Walker Whiteside in Richelieu and Hamlet to small business Jan. 25.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager). The Chicago Orchestra gave a programme of popular music Jan. 25 to a large and enthusiastic audience. Beach and Bowers' Minstrels 25; to good house. My Jack 25.

MARION.—SWEETSER OPERA HOUSE (W. A. Livermore, manager). Henry Chautau in Kit the Arkansas Traveller Jan. 25; pleased a good sized house. Hearts of New York gave an unsatisfactory performance to a good house. Harry Webber in Nip and Tuck 25 to light business. Joshua Sprague 25 to a top-heavy house. A satisfactory performance. ITEM: The Sackett Comedy co. disbanded at Kokomo 25. All the members of the co. left for Chicago. Manager Livermore has leased the New Opera House now in course of erection at Frankfort, Ind., for next season.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager). Willis Two Old Crows Jan. 25 to fair business. Melville Sisters opened 25 to S. R. O. at 100.

TERRE HAUTE.—NAVIGATOR'S OPERA HOUSE (Wilson Naylor, manager). Thomas W. Keene in Louis XI. Jan. 25; fair house. A Hole in the Ground 25; fair house.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers). Howorth Specialty co. to fair business Jan. 25. Beach and Bowers' Minstrels 25 to S. R. O. Kennedy Concert co. 25.

NEW ALBANY.—OPERA HOUSE (J. B. Morris, manager). Lillian Kennedy in Sue Couldn't Marry Three to a large and fashionable audience Jan. 25.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (Lester M. Crawford, manager). Gracie Emmett in The Pulse of New York Jan. 25 to satisfactory business. S. J. Johnston in The Clemenceau Case 25; Belles 25; Richards and Pringle's Minstrels 25; with Billy Kennedy 25; a main attraction. The Chicago Comedy co. 25 at cheap prices. GRAND OPERA HOUSE (Charles F. Kendall, manager). Dark. ITEM: The Topeka Lodge of Elks held a social session 25, and presented Gracie Emmett with a gold pendant and an honorary membership in the order. Miss Emmett made a neat speech which pleased everybody.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager). Alvin Joslin Jan. 25 to a small

house, owing to a severe storm. Charles Willard as Uncle Alvin was well received. W. H. Powers, Fairies' Well co. attracted a splendid house 25. Ole Olson was satisfactorily interpreted 25 by Robert L. Scott to the best business of the week. Frederick Warde next.

WINFIELD.—GRAND OPERA HOUSE (J. R. Meers, manager). Parson Comedy co. Jan. 25. John Dillon 25; Ole Olson (Western) 25.

WICHITA.—CRAWFORD OPERA HOUSE (F. F. Ogston, local manager). Uncle Hiram Jan. 25 to medium business. Richards and Pringle's Minstrels 25; top-heavy house. Tom Sawyer 25 to fair business, better than they deserved. Ole Olson 25; John Dillon 25.

ATCHISON.—PRILE'S OPERA HOUSE (E. L. Martling, manager). The Hammond Theatre co. played to very poor business Jan. 25.

PITTSBURG.—OPERA HOUSE (O. T. Richey, manager). The Fairies Well Jan. 25; good performance to small house. Ole Olson 25; good house.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager). Alvin Joslin drew a fair house Jan. 25. Ole Olson had a good house 25. Audience fairly well pleased. Gracie Emmett, supported by a very good co., presented The Pulse of New York to good business 25. A Turkish Bath 25; Frederick Warde 25.

EMPORIA.—WHITELY OPERA HOUSE (H. C. Whitely, proprietor). Aaron Woodhull in Uncle Hiram Jan. 25; good house. Ole Olson 25.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager). Joseph Hawthorn in St. Marc drew a small house Jan. 25. Professor Bristol and his educated horses to good business 25. Bund Tom to a small audience 25.

GEORGETOWN.—BARLOW'S OPERA HOUSE (Will Keeler, manager). Lottie Williams Jan. 25 in New York Day by Day to a fair house.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager). Joseph Hawthorn Jan. 25; fair house. Co. first class. Thomas W. Keene in Richelieu 25; good year, Elton and Schilling's Minstrels 25; Little Tycoon 25.

MASSACHUSETTS.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager). The City Directory co. to good business Jan. 25.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager). Dr. James H. Hiley in lecture Jan. 25 to a small house. Baker Opera co. in Hecate Student 25; good business.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: W. A. Baker Opera co. finished their week's engagement Jan. 25, having played to S. R. O. all the week. The County Fair 25 to S. R. O.

WALTHAM.—PARK THEATRE: A Knotty Affair appeared Jan. 25; light business. Frank Mayo in Davy Crockett 25; fair business.

CHELSEA.—ACADEMY OF MUSIC (Field and Sanford, managers). Frank Mayo presented his old and great success, Davy Crockett, to a fair but appreciative audience Jan. 25. He has an excellent support, including Kathleen Kerrigan and Edwin F. Mayo. A good performance of The Devil's Mine was given 25.

LYNN.—LYNN THEATRE (Eastern Amusement co., managers). The Hunter Jan. 25 to a very fair house. Charles Leonard Pictorial in Dr. Jekyll and Mr. Hyde. MAINE AND BIRD THEATRE (C. T. Cook, manager). Week of Jan. 25 J. W. C. H. the skeleton dude, and a strong stage variety show to good business. ED FELLOW'S HALL: Prof. W. E. Skinner and R. T. and Edith Williams drew large houses by their magical wonders and bell ringing 25. ITEM: The Eastern Amusement co.'s policy of giving only three shows a week has proved successful, and will be strictly followed hereafter.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager). Elsie Leslie Jan. 25; large house. Frank Mayo 25; fair house. Bunch of Keys 25; fair house. LIBERTY THEATRE (F. C. Sanford, manager). Specialty.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager). Hatten and Hart in Later On Jan. 25 to a large house. A Knotty Affair 25; The Hunter 25; fair house.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager). The Police Patrol pleased a small audience Jan. 25. The Hunter 25 to the capacity of the house. A Bunch of Keys co. drew lightly 25. Frank Mayo in Davy Crockett 25 to poor business. ITEM: The curtain didn't go up on Davy Crockett until 10, caused by Kathleen Kerrigan's illness. A physician was called, and Miss Vere was obliged to play Miss Kerrigan's part. Miss Kerrigan has been ill for several weeks, and an actress who had formerly played the part was expected to join the co. here and relieve her. Instead, a telegram came saying she was ill.

ATTLEBORO.—BALES' OPERA HOUSE (J. G. Hutchinson, manager). Livingstone and Allen's Minstrels Jan. 25 to a good house.

BROCKTON.—CITY THEATRE (W. W. Cross, manager). Hatten and Hart in Later On had a large house, and gave a good performance Jan. 25. A Bunch of Keys, had a fair house, and gave satisfaction. The Hunter visited this town for the third time, and was greeted by a large and demonstrative audience 25.

WORCESTER.—THEATRE (Rock and Brooks, managers). Robert Mantel and The County Fair divided Jan. 25 to full houses. Baker Opera co. 25. Lottie Williams' opera, Bar 25. The Fugitive, with Misses Glasse and Hamilton in the leads, roles, was presented during the week to splendid business. The Two Wanderers 25. FRONT STREET OPERA HOUSE: The Henry Burlesque co. and the Hart's Boston Vaudeville divided the week to good business.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers). Bunch of Keys Jan. 25; good business.

MICHIGAN.

BATTLE CREEK.—OPERA HOUSE (E. R. Smith, manager). Joshua Simkins Jan. 25 to a good audience.

YPSILANTI.—OPERA HOUSE (S. H. Draper, proprietor). The Paymaster Jan. 25; light house.

SAGINAW.—ACADEMY OF MUSIC: Conroy's Opera co. Jan. 25 gave Poor Jonathan to a large house. Prof. O. R. Gleason gave Paragon 25.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager). A large and pleased audience witnessed Poor Jonathan Jan. 25. Sadie Scanlan 25; Modjeska 25; Great Metropolitan 25; Patti Kauffman 25.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager). Reno and Ford's co. in Joshua Simkins to good business Jan. 25. Poor Jonathan, presented by Conroy's Opera co. to a large house 25.

PORT HURON.—CITY OPERA HOUSE (L. A. Slatman, manager). Olson Clifford in Avenge to a poor house Jan. 25.

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How different when reversed,
How much better than others.
When 'tis done, such as is
Taught by

ED. COLLYER.

Teacher of Stage Dancing.

46 Clinton Place, New York City.

Stamped envelope for answer.

WANTED.

A position as manager or advance man for com-
pany now on the road. Permanent address
W. E. MACDONALD,
301 W. Broadway, Logansport, Ind.
Now with R. L. Victor, Mesmerist.

MINNEAPOLIS, MINN.

Grand Opera House and Lyceum Theatre.

J. F. CONKLIN

Returns to the management of the above theatres.

We book same as before in connection with the
METROPOLITAN OPERA HOUSE, ST. PAUL.
Season 1912-13 now booking.

Herrmann's U & I**The Drowning Rat Clings To His Last Straw.**

**A Sweeping and Unanswerable State-
ment of Facts Culled From
the Decision of**

JUDGE WM. F. WALLACE

Of the Superior Court of California.

In spite of the publication of a jollying telegram from George W. Lederer's attorneys, which was inserted in the Dramatic News, claiming that the sale of U & I to me only included the costumes and scenery, I beg to inform managers, and the theatrical profession in general, that the court records of the Superior Court of California, a certified copy of which is on file in New York City, and is open for examination, will show that at the Receiver's Sale in San Francisco, I purchased all the

Right, Title and Interest

of the firm of Herrmann and Lederer in

U & I

together with all

Scenery, Costumes, Properties and Contracts,

both with theatres and the members of the company.

It was stated in open court by the Receiver, Wolf F. Falk, that the manuscript had been lost and could not be delivered but the

Right and Title to the Manuscript

was sold regardless of its delivery.

At the first sale, the attorneys for George W. Lederer bid the prop-
erty in for the sum of \$1,250. The terms of the sale were Spot Cash, in
U. S. Gold Coin. But at their earnest request, and with the consent of
Mr. Herrmann's attorney, Mr. Henry C. McPike, Judge Wallace granted
them a delay of 24 hours to give them time to receive the money from
George W. Lederer, in New York.

At the expiration of that time, the money not being forthcoming,

Judge Wallace Ordered a Second Sale

of the property under the same terms and conditions as the previous sale,
and it was duly advertised in the San Francisco daily papers as required
by law.

At this sale I

EDWARD L. BLOOM,

not Blum, purchased the property and paid for it Spot Cash in U. S. Gold
Coin, and the Court ratified the sale. The facts stated above can be sub-
stantiated by an examination of the Court Records, and are not published as
alleged telegrams from attorneys.

The Company is now in my possession and under my control, and is
filling all its dates and obligations under the immediate direction of the
well-known manager.

MR. JACK BARNITT.

Talk and bluff are cheap; the proof of the pudding is in the eating.
If George W. Lederer is still the sole owner of U & I why does he not
dispossess me from the property?

All managers holding contracts for the production of U & I, which
will hereafter be known as

HERRMANN'S U & I,

can have them ratified by addressing me.

I hereby give warning to all managers that I am Sole Legitimate
Owner of U & I, and will hold them responsible for allowing its produc-
tion in their theatres by any other company than the one headed by
Mr. John T. Kelly and under the direction of Mr. Jack Barnitt.

Very respectfully,

EDWARD L. BLOOM,

PERMANENT ADDRESS,

Herrmann's Theatre, - - New York City